VOGUE

Furs and Hats—previewed

V ★ O
Incorporating Vanity Fair
August 1, 1947
Price 35 Cents
40 Cents In Canada
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Suit by Monte Sano • Hat by Chanda

Alluring new beauty for that important area between coat, suit or dress *and* shoes, to complete the harmony of your entire costume. MARY GREY Shadow Tones for fall . . . *Grey-Brown* . . . *Grey-Black* . . . *Grey-Gray* . . . At the better stores.

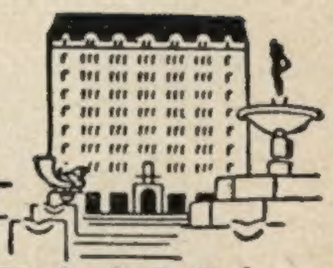
TRADE MARK REG.
MILLS AT BRISTOL, VIRGINIA

KAY BELL

For a season in love with brown~
this young casual coat of

Alaska Sealskin in "SAFARI"

the profound mellow brown
that enhances the natural soft beauty of the fur
and brings it into close harmony
with fashionable dress and suit shades.



BERGDORF GOODMAN

5th AVE. at 58th ST. • NEW YORK 19
ON THE PLAZA

Nettie Rosenstein's beautiful broadcloth suit emphasizes length.

fashion futures are foretold by

Nicholas Ungár
OF PORTLAND, OREGON

VOGUE incorporating Vanity Fair is published semi-monthly by The Condé Nast Publications Inc., Boston Post Road, Greenwich, Connecticut.
Entered as second-class matter at the Post Office at Greenwich, Connecticut, under the act of March 3rd, 1879. Subscriptions $6.00 a year in U. S. A.

Vol. 110, No. 3
Whole No. 1792

fall advance—

shaped buff above a streak of black

BONWIT TELLER new york

avedon

imaginative suit silhouette

from morris kraus

WESLEY BOWMAN STUDIOS

Natural ranch Mink by Umpa

MAXIMILIAN NEIMAN • MARCUS I. MAGNIN

Rawlings

Impressive as prestige

. . . Ranch Mink in the moulded silhouette.

Bendel Original from our custom-order fur collection.

Henri Bendel
10 WEST 57
NEW YORK 19 NY

Saucy Siren
reveals a little . . .
conceals a little . . .
A flirt of a shoe with a high throat and a decolleté back. Softest suede in new fall colors. As illustrated or with lower heel.
De Luca ORIGINALS
when there's a man in the picture
Write for the name of nearest dealer. ALGY SHOES, Inc., Everett, Mass.

THE WOOL DRESS-AND-JACKET RETURNS . . . WITH THE NEW LOOK OF IMPORTANT SKIRT . . . WIDE-SPRUNG FROM A NARROW BODICE, WIDE-STRIPED IN SHINING RAYON BRAID. BLACK ONLY, SIZES 10 TO 16, AT 125.00. THIRD FLOOR

B. ALTMAN & CO. FIFTH AVENUE

Philip Mangone draws a sweep of
Silver Fox around velvety wool to create an
opulent coat for afternoon and on. A fashion
that speaks eloquently of the many rich new
interpretations designers are dreaming up here
and abroad in this luxurious fur. Yes, Silver Fox
is dressing for town . . . dressing you in
a new manner, a new mood of elegance.
Silver fox dresses for town
FUR FARMERS OF NORTH AMERICA

New Suits are soft, with close-sheathing longer jackets, deep full value colors. Here, many buttons, angled seam welting by Morris Kraus in fine Forstmann gabardine. Designer Collections.

SAKS FIFTH AVENUE

NEW YORK • CHICAGO • BEVERLY HILLS • DETROIT

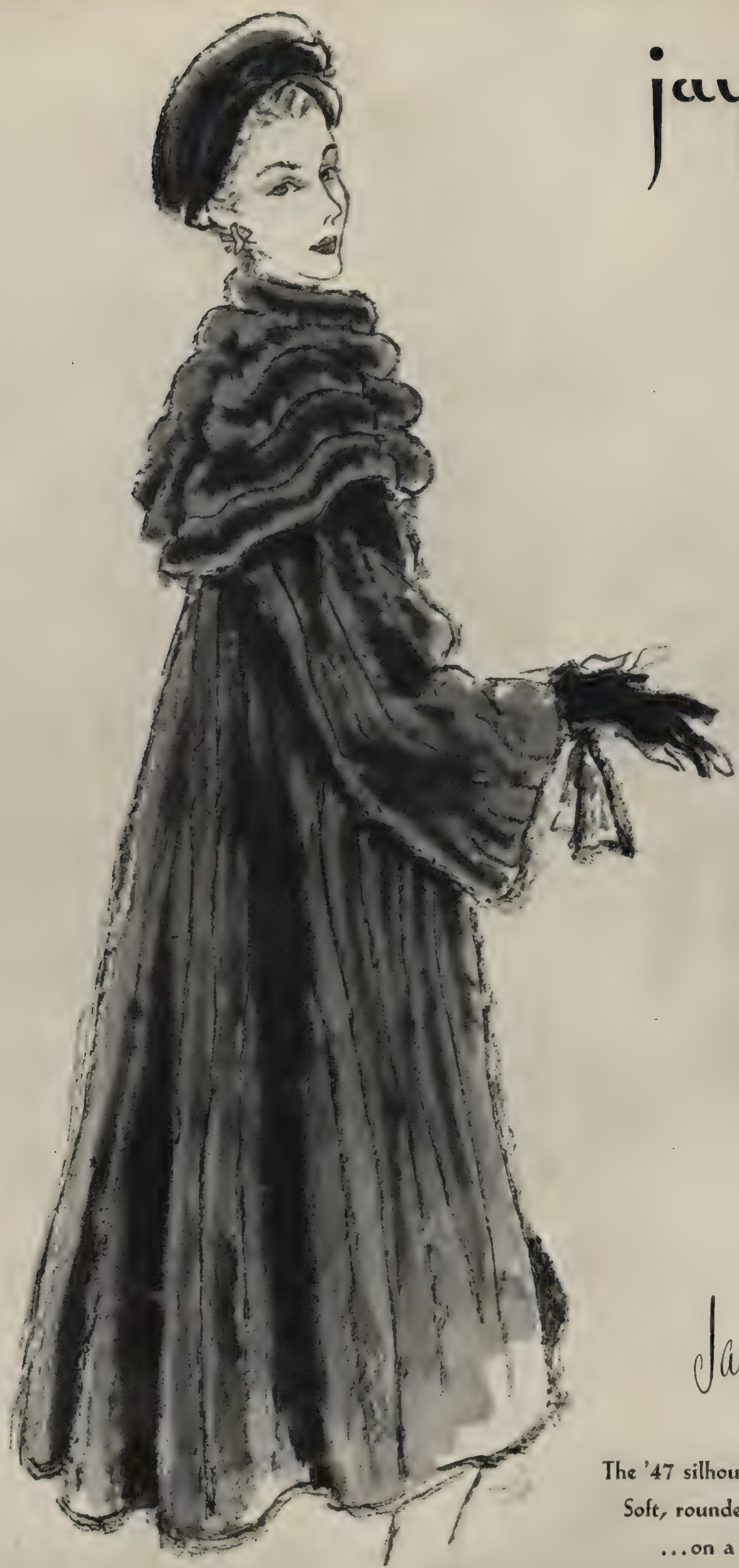
AVAILABLE AT LEADING STORES, Write for name of dealer nearest you. ANNIS FURS, 130 WEST 30th Street, NEW YORK 1, N. Y.

Joseph Halpert does a perfect coat dress...the new rounded hipline accented by pocket flaps. Spice, claret, taffy or green rayon crepe. Sizes 10 to 18, $39.95.

THE LINDNER COY
CLEVELAND

Kraus
ORIGINAL

ZUCKERMAN & KRAUS, N. Y.



jay Thorpe
24 WEST 57
NEW YORK

Jay Thorpe Original

The '47 silhouette...a completely new look!
Soft, rounded shoulders, collar-cape effect
...on a long, graceful sweep of mink.

the new *Side-wise* look

Andrew Geller accents the elegance of the new side silhouette with a subtle touch of gold kid on black suede.

exquisite footwear

Andrew Geller

537 FIFTH AVENUE, New York, and one store in most cities

H.P. WASSON
& Company
INDIANAPOLIS · IND.
LONDON
PARIS
Creed
NEW YORK
Gem from the collection of
Creed of London. Hooded
greatcoat in hand loomed
tweed from Scotland.
A Wasson exclusive.

WRAPPED WITH A SWEEP
OF BLACKEST PERSIAN.
SIZES 36 TO 46
COAT OF FORSTMANN'S
MARVONA—$195
SUIT OF FORSTMANN'S
BROADCLOTH—$135

Lane Bryant

NEW YORK • CHICAGO • PHILADELPHIA • BALTIMORE • DETROIT • ST. LOUIS • BROOKLYN

White Shoulders "Splash"

fabulous, fragrant After-Bath for body-beauty . . . softens

and supples . . . soothes and smooths . . . a tonic for tired skin . . .

a delight for dry skin . . . by Evyan, creator of White Shoulders Perfume

White Shoulders "Splash" Reg. T. M. Parfums Evyan Co., N. Y., N. Y.

sixteen ounce flacon, $10 (tax extra)

MEMO FROM
OMAR KIAM

This is it!
Spanish Moss
is my color
in Cohama 5 P.M.

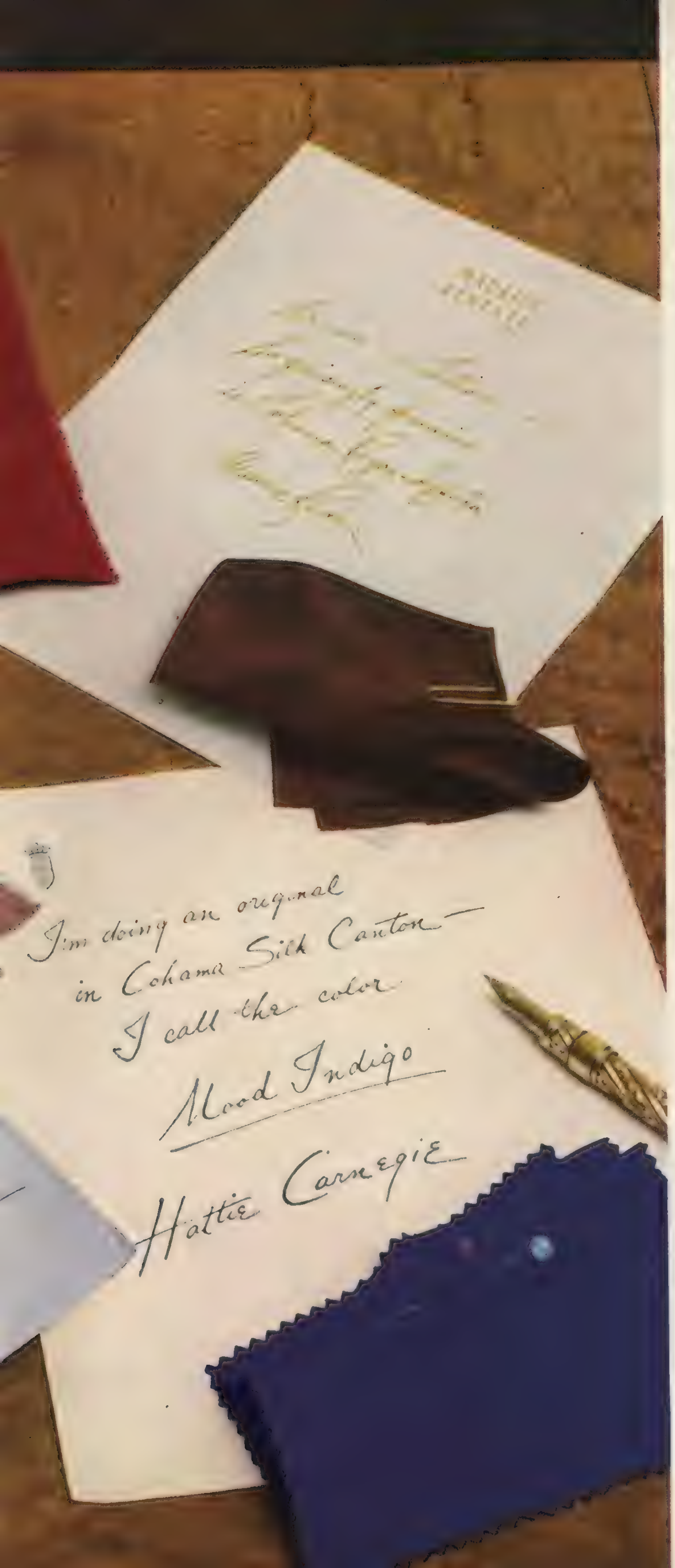
Omar Kiam

Congratulations!
That's a perfect
name for the
Richest of Reds!
I'm using it in Cohama
Australian Wool.

To Copeland

My Chinese color prophecy
is Kings Purple.
Very subtle in
Cohama Mod Broadcloth
Avail. Bixby Gallery

Remember the
Mauve of a
misty sky
at Twilight
Perfect for
Metalaine
Clare Potter



The NEW COHAMA DESIGNER COLORS

. . . this time in six distinguished Cohama fabrics, each of them sponsored by an important American designer.

See each Designer Color
in good clothes and by the yard
in a variety of Cohama fabrics
at good stores everywhere.

COHAMA Fabrics

A division of United Merchants and Manufacturers, Inc.

Springfield

PLAIDS ARE CLASSIC

Now see plaids — traditionally an important part of any well-rounded wardrobe — as conceived and loomed by Springfield. Here are fine, all-wool fabrics that strike a gay youthful note . . . cry aloud for the artful scissors and trained needle of a master designer. *Extraordinarily drape-able.* Yours in suits, dresses, skirts and jackets of distinction.

SPRINGFIELD WOOLEN MILLS, Springfield, Tennessee. *Styled and distributed by* CHARLES E. SIGLER COMPANY, New York.

Pick a plaid— be sure it's Springfield!

Springfield, weaver of outstanding plaid fabric, also produces the world's finest blankets in a variety of styles and exclusive floral colors. All offer the luxurious warmth and long wear of pure virgin wool.

a Flower-fresh skin

REWARD OF FAITHFUL COMPLEXION CARE

Avon cosmetics

IN RADIO CITY, NEW YORK

Your Skin says "Forget Me Not". . . pleads to be pampered and protected every day of the year. Take steps, today, to recapture the bloom of youth and beauty with Avon's wonderful new line of Creams and Lotions. *Step one:* cleanse your skin, thoroughly, night and morning, with one of Avon's superb new Cleansing Creams. *Step two:* rouse your skin to wide-awake freshness with Avon's new orange-blossom-scented Skin Freshener or lilac-fragrant Astringent. *Step three:* coax back its petal-soft texture with a newly formulated Avon Night Cream. The Avon Representative will bring these fine quality Avon preparations direct to you in your home. Welcome her when she calls.

*Reg. U. S. Pat. Off.

Complete Advertisement
Copyrighted 1947, Heavenly* Silk Lingerie, Inc.

Draped and Elegant—

Prophetic beauty

in natural wild mink

by De Leo.

Stix, Baer & Fuller

ST. LOUIS

LADDIE NORTHRIDGE HAT

The Weiner touch . . . indents the waist by padding hips, elongates the skirt. A suit that wears its own velvet-collared topcoat. Miron's Tapestry worsted in gray or tan. Sizes 10 to 18. Suit, about $70. Coat, about $70. At one fine store in your city. Weiner Originals, 205 West 39th St., New York City.

IN A *Miron* WOOLEN

HUTZLER'S

"Baltimore from Federal Hill, 1830" from the Cator Collection of Baltimore Prints, Enoch Pratt Library

When Baltimore thinks of quality it thinks of Hutzler's.
Here, the day-or-night wrap . . . very Paris . . . cunningly cut to encompass bell skirts, and skirts of hobble narrowness. Black Russian broadtail with natural ranch mink . . . ours in Baltimore.

oscar hauptman originals

In Exclusive Shops Throughout the Country

Arnheimer creates the new full length in luxurious, natural ranch mink. $2995, plus 20% federal tax.

60th Year

DALLAS TEXAS

Your First Fall Suit **. . . a JOSELLI with lithe lines and deft details. In a beautiful,**

all-worsted glen plaid, quality rayon lined with EARL-GLO. About $45.00

You can buy your JOSELLI SUIT at your favorite store, or write to: JOSELLI, 512 Seventh Avenue, New York 18, N. Y.

Philip Mangone's *duet in broadcloth. The cape to hood your tiny waist, the draped coat to define your waist. Wear them together or separately. Both of Marlaine, Forstmann's superlative broadcloth, topflight fashion fabric of the year — the cape weighted with black fox. Close cloche by Lilly Daché.*

J.P.Allen

Peachtree Street · Atlanta

there's a store in the south that is making fashion history . . .

Cymonette

creates
"Illusion"
a suit with the very new
very wonderful
curved petal motif.
And it's the
suit of the season
from New York
to California
in fashion's
insistent
slim silhouette

About $60.
in Pacific's Verdona worsted, quality lined in Duchess rayon crepe. Sizes 12 to 20 in black and glorious new Fall colors. Exclusive with one fine shop in your city, or write CYMONETTE, 230 West 38th Street, New York 18.

Des. Pat. Pend.

Hat by Kitty, of Long Beach

Pacific
Craft Fabric
100% VIRGIN WOOL
PACIFIC MILLS • WORSTED DIVISION • 261 FIFTH AVENUE • NEW YORK 16
FASHIONED IN Delapoint
COAT BY PHILIP MANGONE
HAT BY JOHN-FREDERICS
Pacific
Worsteds Woolens
LOOK TO THE fabric FIRST

The peerage of American Designers endorses Beaudrape for the new silhouette of 1947

Beaudrape is America's most wanted quality crepe. Even through the war years, its fine quality never varied. Again it is the choice of leading designers. The most exciting fall collections will include prophetic styles in Beaudrape.

Julius H Werk

58 West 40th Street. New York 18. New York

I find BEAUDRAPE appropriate to the architectural cut of *Casually Yours*, my new evening gown. I like it so much that I am using it for some of my favorite dresses.

ADRIAN

BEAUDRAPE is wonderfully versatile in a variety of costumes. For the softly sculptured, intricately draped lines I like best, BEAUDRAPE has a particular affinity.

NETTIE ROSENSTEIN

BEAUDRAPE is so aptly named — its lovely drape and soft luxurious texture are in key with my new fall clothes.

HATTIE CARNEGIE

BEAUDRAPE in the hands of a designer acts as a catalytic agent... transforming inspiration to perfect realization.

OMAR KIAM
of Ben Reig

BEAUDRAPE has true elegance of texture and weave... it is wonderfully adapted to my most formal gowns.

EMMETT JOYCE
of Samuel Kass

BEAUDRAPE has a beautiful draping quality, true to its name. It lends itself to the soft fluid lines of my clothes.

MAURICE RENTNER

For my most feminine at-home and dinner gowns, I prefer the soft grace of BEAUDRAPE.

JOSEPH WHITEHEAD

BEAUDRAPE brilliantly conceived, lends itself to the interpretation of the elegance and the distinction found in the fashions for fall.

ETA
Ren-Eta Gowns

BEAUDRAPE
WOVEN WITH
ENKA RAYON
Julius H Werk

Jewels—Van Cleef & Arpels

Rare Mutation Mink
. . . crystalizations of
every woman's dream
. . . left, Silverblu
. . . right, Pure White

MAXIMILIAN, New York **I. MAGNIN & CO.,** California **HOLT RENFREW & CO. LTD.,** Canada

Mutation Mink Breeders Association • Consult your furrier for further information about Silverblu and Pure White Mink

A celebrated coutouriere fashioned this important fall dress in lovely faille textured BUR-MIL Rayon Crepe.

HATTIE CARNEGIE — New York • I. MAGNIN — Calif. & Seattle • NEIMAN-MARCUS — Dallas

BURLINGTON MILLS Corporation of New York, 450 Seventh Ave., New York 1, N. Y.

BURLINGTON MILLS BUR-MIL QUALITY PRODUCT

*Registered Trade Mark

handsome in Miron
yarn-dye worsted . . .
under sixty dollars

tailored by Handmacher

Barkentin

All wrapped up in a casual coat with an elegant air. Fabric by Warren of Stafford, tailored by **SHIPMAN & BAKER**. Sizes 12 to 18. About $70.

Carolyn

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N.Y.

Designed by BRUNO of SPECTATOR SPORTS...
of luxurious imported Scotch plaid.

MONTALDO'S

Denver • Colorado Springs • Bartlesville, Okla. • Columbus, Ohio • St. Louis
Richmond, Va. • Charlotte, Winston-Salem and Greensboro, N. C.

Bird - Speakman Inc.
Wilmington, Del.

Doop's
East Orange, N. J.

Linada

INTERPRETS FALL

Frankly rounded as to hips, yet slim as a wand in its total dramatic effect . . . Linada whittles the waistline, uses the staccato accent of diagonal piping to achieve a suit-masterpiece in the new silhouette.

Kessler's

BIRMINGHAM · ALABAMA

pine needle green

Marquise originals

Accent your costumes with autumn's most effective accessory shade . . . pine needle green . . . glorified in precious little dress shoes of soft, fine suede, richest cobra. You'll delight in their beauty of line and detail, their exquisite *Marquise* craftsmanship.

$10.95 and $12.95

Other styles to $16.95

WOHL SHOE COMPANY · SAINT LOUIS, MISSOURI

WHEN A *Slip* BECOMES A SOCIAL ERROR . . . SWITCH TO *Mary Barron*

This advertisement is based on the actual embarrassing episode of Joan Pesley, Alexandria, Va., to whom we have sent a check for $50.

A conspicuous slip-up — The best and most noticeable table in the room! Everything was beautiful. But as she sat down her slip rode up . . . How embarrassing!

A Mary Barron Slip would not have ruined her date by crawling up, pulling down or twisting around the hips. The patented "Biastrait" design compels perfect behavior in action or repose . . .

Mary Barron Slips are sized to fit narrow, medium and full hips — from your brassiere and dress size. Lace-trimmed and tailored styles.

*Clairanese**

CLAIRANESE* RAYON TAFFETA SLIP. Launders like a handkerchief and will not split or crack. Ruffle designed for easy shortening by snipping at either tuck. Tearose, white, navy and black. Sizes 32 to 44. . . . . About $2.50

*Reg. U. S. Pat. Off.

Mary Barron Slips are sold at leading stores in U. S. A. and Canada. When you order from your local store give your brassiere size.

WIN $50.00 *for your most embarrassing slip moment, if we use it in our advertising. Send to Mary Barron, c/o The Davidson Bros. Corp., 180 Madison Avenue, New York 16, N.Y. (Expires December 31, 1947)*

YOU MEET HER EVERYWHERE

She's the Perfect American Type

SHE'S FIVE FEET FIVE OR LESS

Smart girl—she looks for the P. A. T. tag to insure custom-cut fit, balanced design and happy savings on alterations. Smart coat—all contoured to her figure, wreathed so luxuriously with sheared beaver. Pure worsted needlepoint; misses sizes 10 to 18. *At leading stores.*

P.A.T SIZES Perfect American Type

Reg. U. S. Pat. Off.

Mandelbaum

512 SEVENTH AVENUE, NEW YORK 18, N. Y.

Playing the siren,

smoky black Suede... deftly manipulated with the

Walk-Over flair for stealing fashion's thunder!

Walk-Over prices $12.95 to $15.95
Geo. E. Keith Company, Brockton 63, Mass.

PALOMINO BROWN — soft brown haircolor, golden highlighted, to blend with the lustrous sweep of sheared Canadian beaver. A new hairshade, at Eaton's, with

ROUX

OIL SHAMPOO TINT

COLORS • CONDITIONS • CLEANSES

Caution: Use only as directed on label.

so nice to wear...

Cathy Originals

... rapidly becoming first choice of women who welcome a fresh new note in daytime footwear. New Aero-welts ... that are an exclusive *feather flexible* Cathy Original feature. At better stores everywhere.

THE NEVELK COMPANY CREATORS OF CATHY ORIGINALS
A DIVISION OF THE HALLOWELL SHOE COMPANY...HALLOWELL, MAINE

a Stelrose original
You who read Vogue
need no introduction to
Stelrose Originals.
Behold the newest:—
jeweled crest
in blazing color on black.
Shown here with the
Stelrose Original butterfly skirt.
Stelrose
In Washington, at Julius Garfinckel
In St. Louis, at Famous-Barr
In New York, at Lord and Taylor
By Ballad Novelties, Inc.
491 Seventh Avenue, New York 18

the
pillar
of
fine
fashion
SAG-NO-MOR
worsted-wool jerseys
by Wyner
Clare Potter Original
for the Fall Collection of Charles W. Nudelman
At all fine stores.

LOOK FOR THIS LABEL
Customade furs
REG. U.S. PAT. OFF.
In fine shops throughout the United States
when looking for
CHINA MINKS
of finest quality
with the added flair of
California fashioning
look for
CUSTOMADE FURS
ORIGINAL BY
Aladino
OF CALIFORNIA
Perfection Tailored by STEFANI BROS of California

Etta Gaynes

Suit or Coat, each about $50.
Matching hat and bag by Rego.
Quality rayon lined with Earl-Glo.

At better stores everywhere or write: ETTA GAYNES, 500 Seventh Ave., New York 18, N. Y.

Fresh approach to a formal Autumn . . . this really splendid dress! There's the look of a tunic (very new!) and the twinkling glitter of matching bugle beads. Slated for Big City Doings in cinder gray, black, gala-green or chestnut rayon crepe. Sizes 10 to 18. **$125**

Limited editions — order now for Fall!

Burnett

138 WEST 50th ST., N. Y. 19

Miss America
Originals
designed by Harry Shacter
In Domino Worsted
by MIRON

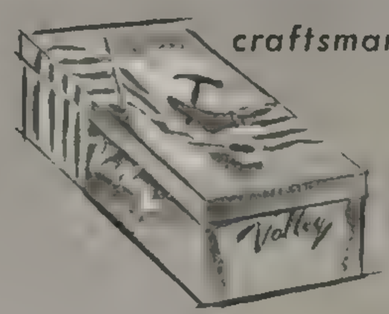
DAVE BELLSEY CO. INC. New York 18, N. Y.

In your city's principal store

Valley's "HIGH GAITER"

Smarter Look to Your

Suddenly your feet look more delicate in more shoe! It's Valley's graceful new "High Gaiter"... a deftly moulded sheath of ebony suede.

for the woman . . . . to whom  *craftsmanship is imperative*

Valley SHOES • from $12.95

VALLEY SHOE CORPORATION, ST. LOUIS 18, MO.

SIDESWEPT
VERSION

In Pacific Verdona crepe.
Black, heliotrope,
snow cloud grey, winter-
green, tompke brown,
Indian wine, autumn smoke,
winter white. Sizes 10 to 16.
About $50.
At better stores everywhere.

QUALITY STYLE CRAFTSMANSHIP
by Brevity

Brevity
214 West 39th St.
New York

*Trade Mark Reg. U. S. Pat. Off.

cotton

OF THE MONTH

by

Frances Sider

"Cotton is versatile. And so for autumn, I design a velveteen jumper meticulously fitted and buttoned to achieve the new swathed silhouette. To add to its subtle color, I combine with it a Johnny collar blouse of sun pastel plaid chambray creating an ensemble of 'Related Separates' for campus and career."

Photos By WYNN RICHARDS

Tapered pockets to flatter a tiny waist . . . **MORRIS HOCH'S** clever suit of Forstmann Marlaine. Sizes 9 to 15. About $70. Hat by Chanda.

Carolyn

CAROLYN MODES ARE SOLD EXCLUSIVELY IN ONE SMART SHOP IN EACH CITY FROM COAST TO COAST. FOR THE NAME OF THE SHOP IN YOUR CITY, WRITE CAROLYN, 128 WEST 31st ST., NEW YORK 1, N.Y.

Grey Moonlight...
Another gem by that Master of Grey furs . . .
EVERGREY . . . A shimmering lustre of Hollander-Dyed Moire Lamb . . . in that grey hue of the heavens, Strata-grey . . . Moulded fabulously with seven cascading ripples and wondrously wide sleeves . . .
evergrey
evergrey
Lined with EARL LOOM*
A Quality BUR MIL* Rayon Faille
*reg. U.S. pat. off.
At better stores everywhere, or write
EVERGREY FURS INC. • 350 7th AVENUE • NEW YORK 1

Rice-O'Neill
NEW SILHOUETTE
RICE-O'NEILL SHOE COMPANY, MFRS.
SAINT LOUIS
LONDON

Now, this *FIRST*

Henson *stride-sized* Panties . . .

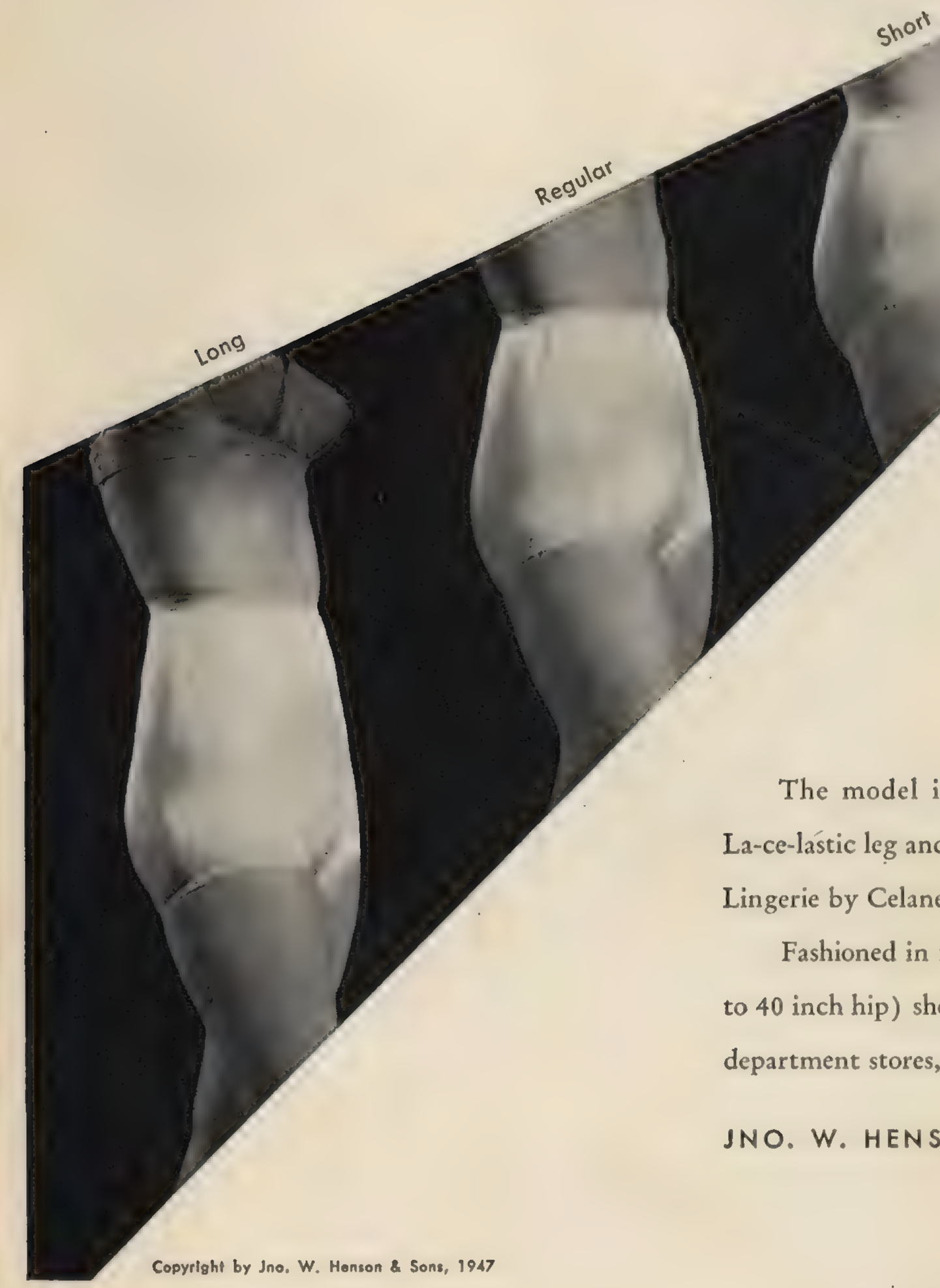
A pantie for you in the stride length you prefer. For the first time—complete fit for your type of figure.

Do you like very brief panties? Ask for Henson short stride in your hip measurement.

Do you like them long? Ask for a Henson pantie with long stride in your hip measurement.

Or, if you prefer regular length, merely ask for Henson regular length—a new experience in fit.

Henson* Lingerie



The model illustrated is a Henson brief with matching La-ce-lastic leg and waist of a non-run fabric knitted for Henson Lingerie by Celanese.*

Fashioned in frost white and arbutus pink, sized 4 to 7 (34 to 40 inch hip) short, regular, and long stride length. In eminent department stores, of course. Merely $1.00 a pair.

JNO. W. HENSON & SONS • GREENVILLE, TEXAS

Copyright by Jno. W. Henson & Sons, 1947

*Reg. U. S. Pat. Off.

One of a variety of new Fall Sportleigh Classic Coats — presented exclusively by a leading store in your city . . .

Sportleigh

SUEDE-LEIGH CASUAL

— tailored of exclusive
Sportleigh Suede-leigh . . .
a luxuriously warm, caressingly soft,
wonderfully wearable winter coating.
The sweeping gored back
swings with grace at any pace
to balance the generous shoulders
and full sleeves. Warmly interlined.
Five colors: Mist Grey, Ruby Red,
Hunter Green, Beaver Brown, Black.
Junior Sizes 7 to 15.
Misses' Sizes 8 to 18.
35.00 *(Slightly higher west of Rockies)*

Sportleigh "Preps" for Growing Girls are 25.00 and 30.00.

An exclusive fabric by The American Woolen Co.

Quality lined with Earl-Glo or Celanese

TAILORED AT SPORTLEIGH HALL, HARRODSBURG, KENTUCKY

Vogue's School Directory

FOR ADVICE, WRITE: VOGUE'S SCHOOL BUREAU, 420 LEXINGTON AVENUE, NEW YORK 17

Student Residence

THE STUDENT RESIDENCE
FORMERLY MISS HOURIGAN'S

A planned year of study for older girls. Courses arranged at leading New York colleges and schools to meet individual needs. Charming residence. MARY CECIL ALLEN, 37 E. 83 ST., N. Y. 28. RH 4-3478.

N.Y. City Day Schools

THE TUTORING SCHOOL
74 EAST 55TH ST., NEW YORK 22, N. Y.

Individual instruction preparing for all major colleges and schools. 21st Year.
Catalog on request TEL. PLAZA 5-6666

LYCEE FRANCAIS—NEW YORK
THE FRENCH BACCALAUREATE SCHOOL

Bilingual (English & French), Amer. & European Boys & Girls, 6-18. Day. Chartered by Regents. Graduates admitted with advanced standing to American Colleges. 3 E. 95TH ST., N. Y. 28. AT 9-1460.

MORNINGSIDE SCHOOL
A DAY SCHOOL FOR BOYS AND GIRLS

Small classes emphasizing individual attention. Grades 7 thru 12. Full day program. Thorough preparation for entrance to all colleges. Catalog. ROBERT J. DIXSON, 548 WEST 114TH ST., N. Y. 25.

RUDOLF STEINER SCHOOL

Boys' and girls' day school, kindergarten and elementary grades. Stresses spiritual as well as artistic, intellectual and practical values in education. Now in new building near Central Park.
15 E. 79TH ST., NEW YORK 21. BU 8-8708.

GRACE CHURCH SCHOOL

Co-educational day school, Kindergarten through Grade 8. Emphasis on thorough Academic Training and Christian Ethical Principles. Small Classes. Experienced Teachers. Music, Art, Crafts. Write: THE HEADMASTER, 802 BROADWAY, NEW YORK 3.

CHELSEA SCHOOL
NURSERY AND KINDERGARTEN

For Threes, Fours & Fives; Co-ed
Hot lunches; Playground; Transportation
Catalog: 452 W. 23 ST., N. Y. C. 11, CH 3-7607

THE CARDEN SCHOOL
DAY SCHOOL FOR BOYS AND GIRLS

Kindergarten, Primary, Elementary
All Day Program
MISS MAE CARDEN, M.A., DIRECTOR
43 EAST 67TH ST., N. Y. 21 TEL.: RH 4-2965

PACKER COLLEGIATE INSTITUTE
Junior College • High School
Elementary School • Preschool

Fully accredited. Emphasis on scholarship and character. Easily accessible. For information:
Telephone TRiangle 5-6644
176 Joralemon St.
Brooklyn 2, N. Y.

LEONARD SCHOOL FOR GIRLS

All Day Plan. First Grade to College. College Preparatory and General Courses. Well rounded educational program, arts, crafts, dramatics, music, all sports, dancing, voice and personality culture. Swimming. Classes limited.
Miss Florence M. Leonard, Prin.
26 W. 94th St., N. Y. 25 RI. 9-1600

COLUMBIA GRAMMAR SCHOOL
Founded 1764 for Boys

All Day Plan, Kindergarten to College
Fully Accredited, Non-Profit Making
Character Building Emphasis
All Sports, Swimming
Frederic A. Alden, Headmaster
5 W. 93rd St., New York 25 RI. 9-6200

Girls' Schools

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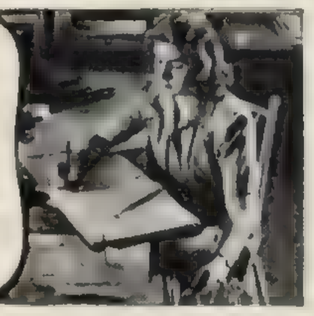

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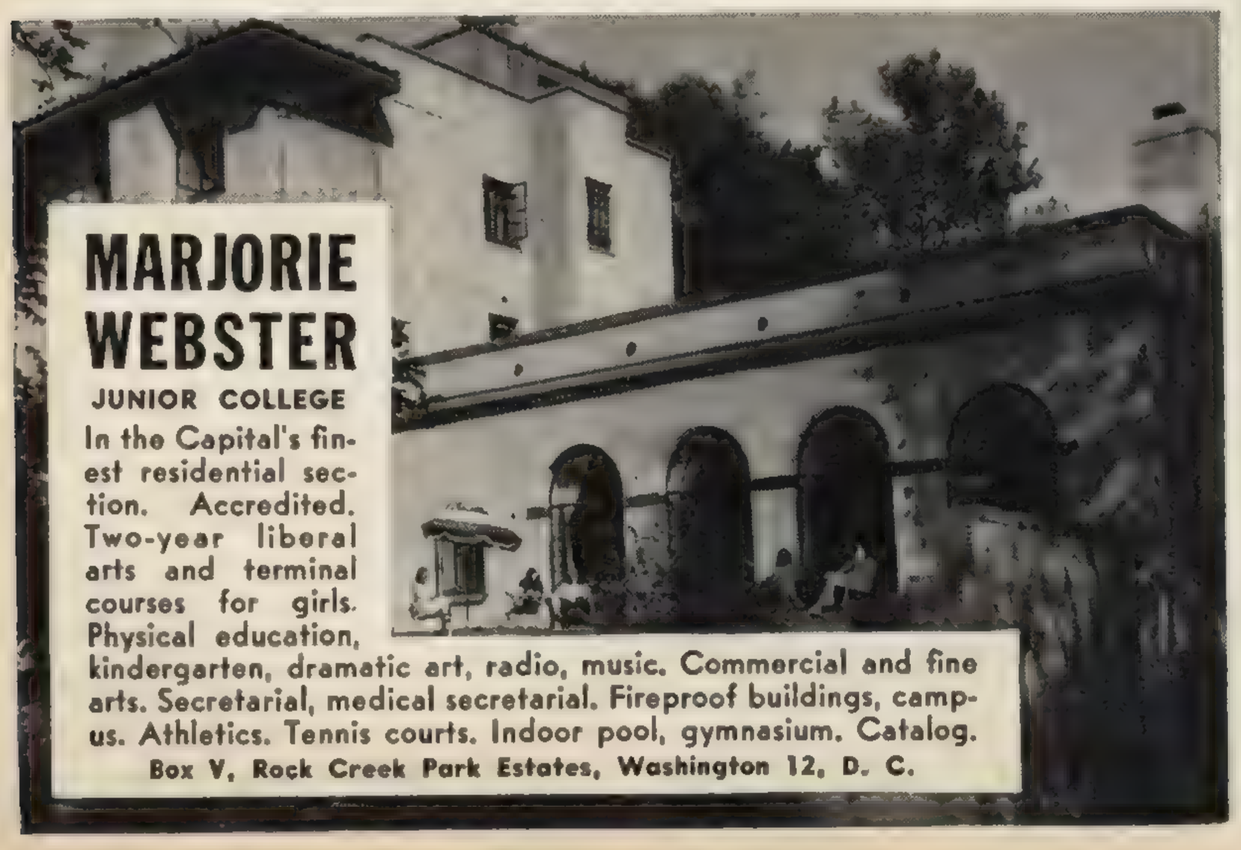

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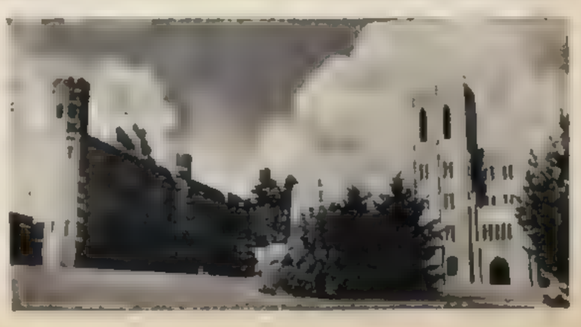

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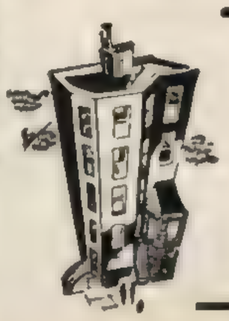

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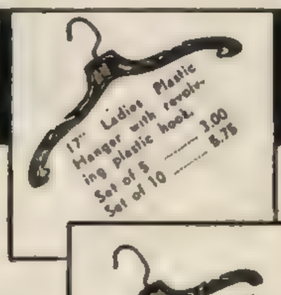

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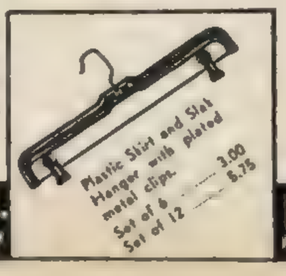

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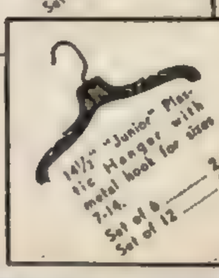

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VOGUE

incorporating Vanity Fair

AUGUST 1, 1947, CONTENTS

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BLUMENFELD

COVER: *A red hat, day-star of the season. (For its infinite abilities, see page 79.) Here, with the new bulky crown, in silk velvet, by Lilly Daché. I. Magnin; Marshall Field. With: an otter neckpiece, a dress and jacket of Forstmann wool. Scarf: $110 plus tax. Suit: $235. Ben Reig design. Bonwit Teller. Lipstick: Dana's "Barcelona."*

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CHANEL

Vogue's eye view of

A RED HAT

You know it the minute you see it:

That a red hat is the find of the season. (See the cover; page 86.)

That it can do for an autumn wardrobe what a white hat did for a spring one: namely, almost anything.

That it can do for *you* what some miraculous days can do: namely, show you at your confident best.

That it is an out-and-out romantic—red has always had allure, has pleased men ever since Adam.

That it is an out-and-out practical thing—good with black, brown, grey; good with furs, good enough without.

You know it the minute you wear one:

That a red hat is the new flame for a costume that's hung around awhile.

That it can solve a delicate colour-problem (when all else fails, try red).

That it's a bold attack (when in doubt, try red).

That its strength is as the strength of ten, when it comes to making a memorable effect.

That the right red—velvety Renaissance red—is putty in the hands of an attractive woman.

You'll know it as the season progresses:

That there's a red thread running through all the collections.

That there are red coats, red late-day suits, red evening dresses, an occasional red shoe. Red gloves . . . dark red rubies.

That red can be dangerous in too large doses.

That, used as directed (one area at a time), red raises a wardrobe's metabolism.

That red—rather than *taking* poise and self-assurance—has a way of giving both.

Ladies' appointments: Furs and Hats

We'll say it right away. This is not a weather report, this talk of furs and hats. But in the chemically cooled air of the great fur-designing houses, the new season's beauties are being shown now; and simultaneously, first hats are being seen. There are reasons, of course, and good ones, for considering fur—long before you've considered folding beach-chairs away for the year. For the making of a fur coat (in the case of custom orders) takes months of work; and the choice of skins (in any case) is at its widest early in the season.

This season, designers communicate to furs a very special atmosphere—with the *facts* of the fashion subordinate to its air. The first impression is not of the fur itself, but of the femininity it gives to the woman who wears it. The woman photographed on the opposite page is, we think, a distillation of this look, which we'll call *the gentle air.*

To see what this look is made of, lose sight, for a moment, of its intentionally pretty details; find only silhouette. You see: the closest shoulders that have been seen in over a decade. See the femininity of fur that's wrapped and held. See a face made to seem small and delicate beneath a far from self-effacing hat, a head lifted appealingly above diminished shoulders and slim throat. Now look again, this time for effect. You see a woman who looks more alluring than she has for years.

There are three silhouettes and many details that can outline the look itself. But the most important single detail lies between pelt and lining, in the nearly or completely unpadded shoulders shaped to slope down gently over a slightly padded suit-shoulder by day, and over Nature's own shoulders at night. As for silhouette: the first is *the wrapped coat.* A beautiful cocoon of fur, wrapped and held over the hips. Often, the coat is longer in back. Sometimes, it's curved to cutaway in front. And as you'll see on pages 82 and 83, the wrapped coat drenched at the shoulders in a huge, curved-down shawl collar. The second silhouette is *the Dior line* (which has come to mean the name of a silhouette as much as the name of the man who evolved it). The sloping shoulder, moulded rib-cage and waistline, the long, full skirt which Dior made in cloth—is being made, with great success, in fur. The third silhouette is the *pyramid.* The broad- *(Continued on page 150)*

The folded cape, the heroine hat *(opposite)*

The appointed hour is five o'clock. And the cape that the lady wears marks the fall of the shoulder pad; her hat, the rise of a fashion designed to make the face seem delicate. The makings of this gentle air: black Russian broadtail cape framed in mink, by Esther Dorothy. Black velvet hat in a filter of veiling. At Bonwit Teller.

RAWLINGS

RAWLINGS

The shawl-collared wrap-around

Held over, this year—the beautiful blanket of fur that finds its elegance in the way it is wrapped and worn; its balance, in a shawl collar, a hat of strong silhouette.

Domed ring of gold and rubies. At Schlumberger.

Above, ranch mink wrapped below a sloping shawl collar. By Marano at Russeks. Claret felt hat, by Laddie Northridge. *Opposite,* soft-collared wrap-around of Hammer Brand Persian lamb, by De Leo. Henri Bendel; Blum's Vogue; L. S. Ayres.

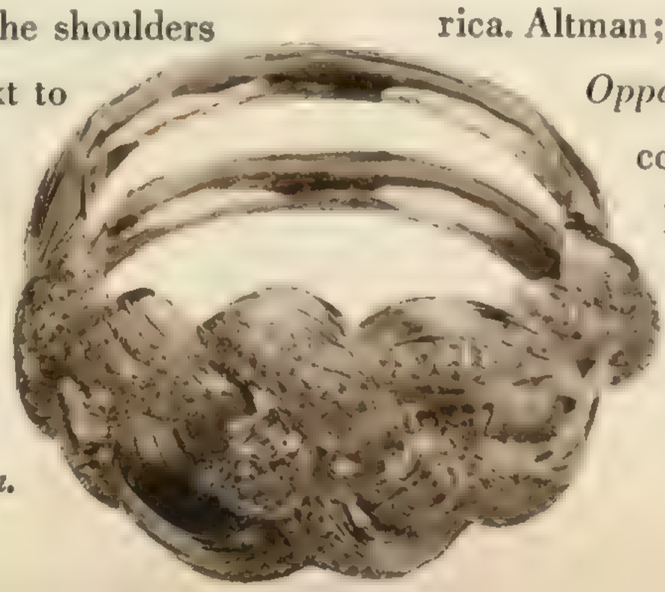
RAWLINGS

Starry clips, gold with white diamonds; platinum with canary diamonds. Verdura.

The small-shouldered wrap-around

Held over and hugged across the hips, the wrap-around coat whose line forms at the shoulders in the handkerchief-softness of next to no padding or no padding at all. Its balance: a fat-crowned hat to make the face seem small.

Ribbon of whipped gold and diamonds to wrap a slim wrist. Verdura.



Above, small-shouldered nutria coat by Fredrica. Altman; Rich's; Kaufmann's. Hat, Pauline. *Opposite page,* black Alaska sealskin, completely unpadded. By De Leo. Lord & Taylor; Stix, Baer & Fuller. With it, a loaf-crowned cloche.

Eric

RAWLINGS

Fat hats . . . twisted velvet

Opposite: Red is the wonderful choice for a first hat. Wear it with everything; have it of velvet draped deep on the head in the new bulky way. Sally Victor hat. Cloth coat with Persian lamb, shawl-shouldered; Bonwit Teller; I. Magnin; Neiman-Marcus.

Amethyst clip set with gold roots and stems at Schlumberger.

Above: Twisted coffee-coloured velvet in a hat with the new look of bulk, an iridescent feather and a certain worldly assurance. Nice to look forward to with furs; earlier, try it with a black broadcloth suit. Hat, Walter Florell. Pearl earrings; Petit Musée.

RAWLINGS

Fat crowns . . . bright sashes

New sailor—new look. A plump crown wrapped by thick folds of a sash. (This bulk makes the face beneath it more delicate.) Lilly Daché yellow felt with white, green, and red plaided velvet. Hudson's; Neiman-Marcus.

Cubist ring—paved with sapphires, rubies. Schlumberger.

BLUMENFELD

New look of bulk in this hat—good balance for this season's easy, sloping shoulders. Here in a sapphire beaver felt, with the high crown deliberately thickened by folds of a blue-and-white striped satin sash; the broad brim slightly curled. Lilly Daché; Carson Pirie Scott; Joseph Horne.

New clip of gold tassels and scrollwork. Schlumberger.

Pyramid furs

New silhouette for furs: a widest-at-the-hem shape tapering to a tall profile collar. The two coats here have easy shoulders; they are free-swinging in back, made to wear over autumn's new suits and dresses with rounded hips and fuller skirts. *Above:* black Alaska sealskin coat with a tall, tall collar to wear up or down. Bergdorf Goodman. *Right:* black Hollander-dyed Russian broadtail with new amplitude; easy shoulders, tapered sleeves. Jay Thorpe; Himelhoch's.

Collar up, hat up

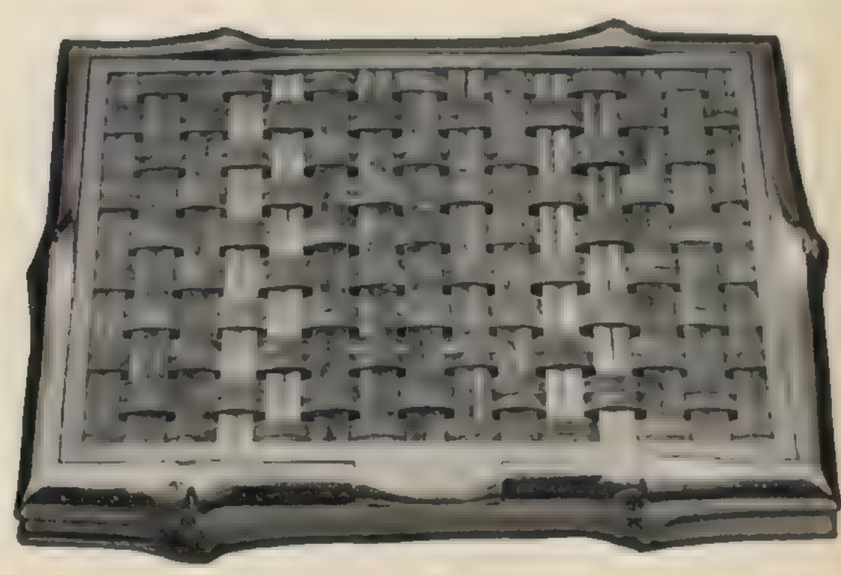
Opposite: above the line of a new profile collar, a new hat with new bulk. Here in black velvet for a black broadtail coat, the Holbein portrait hat sits easily on the head, is crushed to a beret crown, has a soft little brim. $65. Sally Victor; J. W. Robinson.

RAWLINGS

Felt berets – fur coats

Beret, 1947 variety—softer, pulled down, a good choice with thick-piled furs. *Above:* Red felt beret to pin with your own clip. $5. Civet cat cardigan lined in red wool. By Zelma Golden; $385 plus tax. Both, at Henri Bendel. *Left:* The plump, small beret to wear with your own jewels. Above the Peter Pan collar of the nutria coat, a grey felt beret. By Stetson. $7. Altman. Verdura clips.

Cigarette case by Cartier; gold edges shaped like bamboo—with chair-caning and gold woven across the top.



Velvet hats – fur ascots

The neat fur muffler, new flavour for suits, coat-dresses.

Far left: Ranch mink ascot, $125 plus tax, Gunther. Stitched beret, black velvet, to crush any shape. By Dobbs. $9. Stern's.

Left: Natural stone marten ascot, $225 plus tax, Gunther. Velvet sailor with pointed crown that folds close to the head. Knox. $13.

RAWLINGS

People are talking about...in fashion

The change in the fashion outlook for autumn—the most legible fashion change in over a decade, making its presence felt, this summer. The struggling change in skirt lengths; the fall of the shoulder pad...The important trappings under clothes: the built-in roundness, the built-in waist-corsets, and how they revamp the figure and rearrange the way a woman walks and sits...The Alice in Wonderland experience of looking down at one's feet and seeing with surprise that they're growing longer, slimmer, that a long foot is a fine thing to have....

Mrs. Huttleston Rogers' coat of white Russian broadtail, which she wore in New York a few months ago and has with her now in California. What makes her coat news is the fact that it is first of its kind in fur: the Dior silhouette (close bodice, practically padless shoulders, and yards of skirt). What makes it memorable is the rest of Mrs. Rogers' colour plan: red wool lining, a red beret, black turtle-neck sweater....

The stir over saris, and the two ways in which the sari is being worked into fashion. First, the idea of taking a fabulous Indian sari to a designer, and having it made into a Western-world evening dress. (See July 15 Vogue, pages 32-35.) Second, the idea of having Western-world materials designed to look like *saris*. In her Southampton wardrobe (which she has broken down neatly into evening clothes and fishermen's work-clothes), Mrs. Carroll Carstairs includes an American-made sari. Over a banana-coloured silk underskirt, she wears a cloth of dark blue georgette draped as a sari, and marked with a border of embroidery and beads....

The funny twist on the I-want-mink plea that's currently delighting husbands: now, as often as not, the mink in question actually is a mink, a single skin to be worn as a ribbony scarf, caught with a jewelled button... The fact that many new fur pieces are arranged without paws, tails, faces. As one woman puts it, "giblet-less."...

The skirt that Mrs. Arthur O. Choate, junior (the former Whitney Bourne), thought up for golf: two longish leather aprons, one worn in front, one in back, over jersey tights...And Mrs. George H. Bostwick's way of *wearing* her golf trophies. As prize-medals, in gold, strung on a chain across a leather belt....

People are talking about...the prim, new look of handbags; they're "pocketbooks" again. The Duchess of Windsor's is a prissy little bag of black calf on a stiff, almost stuffy, gilt frame...The return, now, of three-dimensional fabrics, of lamé, brocade...The return of coloured evening shoes: apricot, emerald green, sting-pink, and blue—apropos of nothing at all in the costume's colour, but sometimes repeated in the stockings....

The cool combination of emeralds and sapphires together...The earrings and clips which the Duchess of Windsor had made of large aquamarines with sapphire-blue sapphires...Mrs. Harry Payne Bingham's clips: gold cornucopias spilling round and marquise diamonds....

Mrs. Cushing Mortimer's way of condensing a week-end wardrobe: white brocade mandarin pyjamas made by a Chinese tailor, which Mrs. Mortimer wears after swimming, to dinner under a blue brocade jacket, and on through the evening...The continuing idea of two-toned hair: say, sun-streaked and darker blond. Mrs. John Rawlings wears a chignon lighter than her own hair, in a flat-lying knot at the back of her head...

Fur on fur, brown on black *(opposite)*:

Not one fur, but two...this is the news, making a really distinguished effect upon mandarin lines. The furs involved are news, too...black Persian lamb on brown Alaska sealskin, for a bold contrast in texture, a close-call in colour. Designed by Julio Laffitte. The lady's accordion beret, by Tatiana du Plessix. Her rhinestoned earrings by Du Jay. The sunny lipstick, Antoine's "Soleil." All, Saks Fifth Avenue.

RAWLINGS

Alaska sealskin mandarin coat

RAWLINGS

Australian opossum overcoat

Ella Raines in a kidskin trench coat

Country-living: grey fur overcoats

Then...there's the grey fur overcoat, the continuing love for it. The big, deep coat that spends most of its winter in the country, being the most useful coat its owner has ever owned. This year's news: that bulk is only skin deep, that shoulders beneath are built-down softly; easy over suits. *Above:* Ella Raines, whose next film, "The Senator Was Indiscreet," will be seen mid-autumn—wears an Oxford-to-light grey kidskin trench coat cut about as casually as a bathrobe. The coat is long, loose, red wool-lined, and sashed in. By Evergrey; $349 plus tax, at Lord & Taylor; Hutzler's. *Opposite:* One of the best of the biggest overcoats, photographed (to prove a point) over the fullest skirt we could find. Australian opossum double-breasted, with leather buttons, plaid lining of Milliken wool. At Gunther. Gold jewellery, Cartier. "Pokeberry" lipstick by Harriet Hubbard Ayer.

RAWLINGS

Night baseball *a bonanza proving "you can get more people out after dark." By the New York* Herald Tribune *sports editor,* STANLEY WOODWARD

IN baseball the powers of darkness have prevailed. After years spent in attempting to drag the American male from his legitimate afternoon pursuits, and after the slaughter of countless thousands of office boys' grandmothers, the moguls of our national pastime have decided that tradition is all very well in its place, but you can get more people out after dark.

Said moguls have stopped struggling to provide the public with sunlight and air and are now peddling a large proportion of their wares in the evening under floodlight. As a result they now have a bonanza on their hands.

Perhaps you have noticed that your friends are beginning to quote batting averages and pitchers' records. Well, night baseball did it. It has contrived to fill in the blank space between dinner and the Stork Club which the theatre, in its zeal to drag up all the stinkeroos of yesteryear, has vacated.

It, meaning night baseball, also has provided an outlet for a whole huddle of spectator sportswear which the more imposing dames of our era do not get up in time to wear in the daytime.

The only trouble with baseball in the years since stuffy old Abner Doubleday laid out the first diamond in Cooperstown, New York, is that it has insisted on considering itself a sport. This has been a hideous handicap.

No circus promoter or theatrical impresario would deliberately choose the busiest hours of the human day for the sale of the bulk of his produce, though he might sadistically plot a matinee or two aimed at women and children. Unlike the theatre and the circus, baseball is a diversion principally patronized by men, most of whom are supposed to be at work between the hours of 2 P.M. and 5 P.M. when the game traditionally was played.

In other words, baseball, supposedly guided by persons desirous of avoiding fiscal defeat, deliberately produced itself at a time when the majority of its devotees could not patronize it.

Adaptation to hours convenient to the clients was instituted by a man named E. Lee Keyser in 1930 at Des Moines, Iowa. He was then associated with the Des Moines ball club and he became a little sick of seeing empty stands when he knew that baseball fans abounded in his area. He said to himself, "Why don't we play our games at a time when the people who want to see them can come?"

He made friends with an electric light salesman and a windmill manufacturer and plotted the first night game. From the windmill manufacturer he obtained easily-erected steel towers. From the electric light salesman he ordered 158 powerful bulbs with reflectors to be affixed to the towers which were erected around the edges of the field.

Before he could put on his first night game he had to get the sanction of the Western League, of which Des Moines was a member. John Holland, Oklahoma City owner, and Milt Anfenger, Denver tycoon, backed him. They told him he was crazy, but said they would go along.

The Des Moines park was designed to accommodate 4,000 people, but 12,000 jammed into it for the first night game. They overran the field. They got in the way of the players. But all hands agreed that it was a great event.

Since then night baseball has been gaining ground in spite of the opposition of many of those who could benefit most from it. We mean owners of ball clubs and outstanding players whose salaries depend in the last analysis on the money forthcoming at the gate. Tradition has worked against it; also the strange idea that baseball is a sport. Most of the early opponents of night baseball, including some of the most vehement, are now for it. It is so popular that its early proponents are getting conservative for fear they will ruin it by over-exploitation.

The New York Giants, for instance, who light their Polo Grounds with one of the most modern and brilliant systems of floodlights, limit themselves to fourteen home games at night and refuse to play more than two night games with any opponent on the road. Garry Schumacher, assistant to President Horace Stoneham, explains the Giants' attitude as follows:

"Sure, night baseball is great. It is making us a lot of money. But we figure that if we play all the games at night people no longer will plan to attend it on a given night. They will say, 'Well, I could go to the game tonight but there'll be another tomorrow or the day after, so I think I'll sit home and read the paper.'

"In other words, I think that attendance at night baseball in a big city should be an occasion. If it gets too common the attraction will lose its edge and then what will happen to it? We can't go back to a solid string of day games because the people will be out of the habit."

Some of the other big league *(Continued on page 141)*

Polo Grounds, night baseball *(opposite) The New York Giants and the Brooklyn Dodgers played at the Polo Grounds recently for some fifty thousand, who, like thousands of other night ball fans, screamed and ate, and sat happily in the night heat. A six-year-old boy called out bitterly, "Go bury the umpire."*

ROY ROGERS TRIGGER
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BALKIN

Alice Pearce, a funny girl, singing "Mammy's Little Baby Loves Bublichki"

Alice Pearce starts her singing act with a sober explanation of her songs. Then she dissolves into softness and hysteria. Giggling under a wine-basket hat, wiggling in her old Molyneux black velvet, she sings "Mammy's Little Baby Loves Bublichki." Now acting in stock, she will be seen this fall in the new musical *Free for All* and at the Blue Angel, the night club where she first sang. A New Yorker, she grew up in France and Belgium, is a graduate of Sarah Lawrence College.

PEOPLE IN THE NEWS

Frederick Kiesler, structural theorist

Frederick Kiesler, famous as an architectural theorist, has just designed the highly controversial Room of Superstition in the new International Exhibition of Surrealism in Paris, organized by André Breton and Marcel Duchamp. From New York Kiesler took with him to Paris paintings by Tanguy, Matta, Ernst, and Miró, all designed to fit the fantastic curve of the Superstition Room, with its turquoise cloth walls, broken by crocus-yellow bands. Kiesler's idea of Fear feeding on Man is a curious three-legged plaster skeleton with a masked face. For the past twenty years Kiesler has lived in America, taught, designed, talked, theorized, and made superb stage settings. To his disparagers he is known as rather a screwball, to his admirers he is patently a genius.

PENN

LEE MILLER

T. S. Eliot, "the literary conscience of an era"

T. S. Eliot this summer reached a peak of prestige; Harvard and Princeton both made him an Honorary Doctor of Letters with Princeton acclaiming him as "A critic and poet of distinction whose work has affected the course of literature...he has become the literary conscience of an era." This month Harcourt, Brace is reissuing his verse play *The Family Reunion*, an extraordinary putting together of racing cars, country houses, pagan and Christian rites. Born in St. Louis in 1888, Thomas Stearns Eliot eventually went to England to live after the publication in 1922 of *The Waste Land*, the poem probably most evocative of modern social crisis.

Gene Tierney, of "The Ghost and Mrs. Muir"

Gene Tierney is undoubtedly one of the prettiest women in Hollywood, has become a pretty actress in some of her films where she has suddenly begun to act—but this does not include her curious and disconcerting actions as the beautiful widow in that oddity *The Ghost and Mrs. Muir*.

LEE MILLER

Dr. Collis with his adopted son, Zsoltan Zyn, at Fairy Hill Hospital, Dublin

From Belsen to Fairy Hill

BY DR. ROBERT COLLIS AND HAN HOGERZEIL

Editor's Note: Dr. Collis, a distinguished Dublin pediatrician, and Han Hogerzeil, a young Dutch woman lawyer, were two members of an International Red Cross team who arrived at Belsen concentration camp shortly after its liberation. There they organized a hospital for its ten thousand children. Later, Dr. Collis took to Czechoslovakia the Czech children who could not be saved, took some six thousand for further care to Sweden, took others to Ireland. Two of the children, Zsoltan Zyn and his half-sister Edit, have been adopted by Dr. Collis; Edit goes to boarding school in Ireland and Zsoltan, who is now about seven, lives at Fairy Hill, Dr. Collis' own hospital, facing the hills of Howth. Because of a tubercular infection, acquired at Belsen, Zsoltan has lain on a board for over two years; he once had only a fifty-fifty chance of living, now has a fifty-fifty chance of walking.

In England, Methuen has just published *Straight On*, the story of the Belsen days and their aftermath, by Dr. Collis and Miss Hogerzeil. In it there is this passage: "At last we came to Edit and Zsoltan. Edit was all coy and shy and Slav and looked at us out of the corner of her slanting eyes and smiled angelically. Han caught Zsoltan in her arms and hugged him close. Catching my hand, he said to her, '*Weisst du, Schwester, mein Vater ist gestorben und jetzt ist der Arzt mein Vater!*' (Do you know, sister, my father is dead and now the doctor is my father!)" The excerpts that follow come from *Straight On*.

I got out and went into one of the children's blocks. A large crowd of children came up chattering.

"Where in the world have you come from?" Han said. "We came from Auschwitz," they chimed.

There appeared to be only two nursing sisters-in-charge and about two hundred children, some of whom were dying and others perfectly well. There were no temperature charts, weighing machines, few medicines and pediatric drugs. The children varied from one month to sixteen years of age and belonged to nine nationalities. They didn't all speak of course, but those that did spoke different languages.

It was decided that we should take over one end of the block in which most of the well children lived and make it into a small unit for the worst cases. We started to work at once. We got all the furniture out of the rooms we were going to use, and scrubbed the floors, and dusted them and the walls with D. D. T. Then we got some beds. There were no blankets, no sheets, no napkins, no towels, no crockery, nothing. We got a truck and went off on a raiding party. We found Captain Lindley, the British requisitioning officer, and a wonderful sergeant. They had the job, among other things, of equipping the camp from requisitioned stores, and providing everything, including fifty thousand garments. We got into their store. By the end of the day the wards were more or less ready to receive twelve cases.

Next day we set off to select the patients and bring them into our new wards. First we chose two big girls, one fourteen and one eleven, Ludmilla Rosenwasser and Marianna Baumöhl. They were both coughing, both had swinging temperatures and diarrhea. They were so thin that their joints appeared to be swollen, due to the complete wasting away of their normal muscles and subcutaneous fat.

Then we chose Hans Weinlich, who had gone so far downhill with starvation that he could not round the corner. He could not eat without vomiting, and he had persistent dysentery. He had huge, swollen, water-logged legs, horribly sloughing sores, and a face so pinched and so pathetic that one could hardly bear to look at it. His voice was a piteous squeak. He was afraid of everything and lay rolled up in a ball all day, completely covered by the bedclothes, which he always pulled over his head, partly for warmth, partly as a sort of protection from the world without.

Sigmund came next. He was all eyes, with the longest, darkest eyelashes any of us had ever seen. He, too, was terrified. Vera, like him, was all eyes and nose. She was a skeleton, queer, and jealous of any attention being shown to the others even then. Then there were the gipsies—Johnny, who couldn't see because his eyes were full of pus, the lids swollen and the conjunctiva ulcerated, but who wouldn't stay in bed. Maria lay dying—hopeless. She had a little brother, Toni, who now could just walk. He had been found half dead, rolled up like a starving puppy and brought in. Now he sat all day upon her bed.

There was Lisa, who coughed and ran a temperature, and Zsoltan Zyn, who lay moaning to himself in a corner. He was just five years old. His side made him cry nearly all the time, and his big, brown, lovely eyes were full of pain. He never spoke. It nearly broke our hearts just to look at him.

We brought them in and sorted the problem out as best we could. It was no easy matter to know what to do. For, besides these children, we had four nursing mothers in the other room. Here Gabriella Weiss, who came from Hungary, sat all day long swinging a lemon-coloured, tiny creature in her arms. It hardly had the strength to make a noise. Rachella Abraham had a little boy called Solomon, who could not put on weight and wailed all day. Zesia Widerman, aged seventeen, a naughty girl, lay upon her bed and moaned that she was ill and left Bella, her baby, largely to the others for its necessities. Then there was Olga Shematovska who came from some far-off eastern place in Russia. She had all the suspicions of a peasantry with a thousand years of serfdom in its veins. She spoke only Russian; she went her own way; she fed all the babies all the time from her own breasts; she never did what she was told. She had ideas, traditions, and suspicions all mixed up in her poor stupid head. In the end she wrapped her baby in cooked cabbage. The baby's skin came off and then it died.

Then there was the food. So far, all that the children had been given were adult rations and some extra milk. On every pillow lay a slice of bread thickly covered with butter. Some were half eaten, others lay untouched. Some had been tucked away, as a security, under the pillows. The children liked to feel them there but had little strength or inclination to eat them, and when they did they vomited or had diarrhea.

We debated what we should do. First, Han must go and see about the food. There were loud noises in different languages, and smells coming from a kitchen down the corridor. In the meantime, I would examine all the children and start to find out what was wrong with them.

And so we worked and worked all that day and all the next and those following, from 9 A.M. to 9 P.M., and then we sat and planned. I diagnosed, taking cases out to the X-ray rooms which were now opening up in different parts of the camp, working with my fingers and my hands. We made notes, kept rough temperature charts, got medical histories, saw mothers, changed diapers, or rather sheets that had been torn into convenient lengths, got special food and fed the children from the spoon, saw to their washing.

When diagnosis was complete we found that most of the children were affected to a greater or lesser degree with tuberculosis in the juvenile or primary state, from which recovery is possible, even in the worst cases. In the case of Toni's sister, however, the disease had generalized and death was certain soon.

Zsoltan had tuberculous pleurisy. At first it looked as if he had an abcess inside the chest, and it had been necessary to put *(Continued on page 138)*

Hills of Howth: from Fairy Hill Hospital

MRS. MICHAEL HENRY IRVING,
the former Miss Flora Macculloch Miller, of New York

MRS. JEREMIAH MILBANK, JUNIOR,
the former Miss Andrea Hunter, of St. Paul

Midsummer brides

This summer, once again, there are big weddings across the country—many weddings, held in country gardens, in country chapels; in candle-lit churches. And again, long-planned parties—long lines of ushers, bridesmaids wearing wreaths of summer flowers or big leghorn hats. At receptions, dancing out of doors, under brilliant marquees, with brides in full-skirted, romantic dresses, carrying bouquets of little white orchids, lilies of the valley, or gardenias. With bridesmaids often in white, too, with bright sashes for accent.

Left: When Miss Flora Miller married Mr. Michael Irving, her dress was satin and net, the yards-wide skirt appliquéd in satin; designed for her by Tappé.

Below: Miss Andrea Hunter at her wedding to Mr. Jeremiah Milbank, junior, wore white taffeta, built wide over a crinoline; designed for her by Fira Benenson.

GARDEN WEDDING

(*Opposite*) In the slanting June sun, Miss Patricia Potter, daughter of Mr. and Mrs. John Potter of New York and Shanghai, married Mr. Henry Luce, III. The wedding and reception were at the New Jersey farm of Mrs. Hotz Tyng, mother of the groom—in the gardens close to the house, against the magnificent background of the Ramapo hills.

MR. AND MRS. HENRY LUCE III
CUT THEIR WEDDING CAKE. SHE IS WEARING A WHITE SATIN WEDDING DRESS DESIGNED FOR HER BY CASTILLO.

THE WEDDING OF MISS PATRICIA POTTER AND MR. HENRY LUCE III

Mr. and Mrs. Henry Luce III were married in the country, in a garden bright with flowers. During the ceremony, the guests—many of whom had come from New York in special buses—gathered on the lawn near the altar, set close in a curve of trees. The bridal party came out from the house and down a long white carpet, set off from the lawn by ribboned posts. After the wedding, they received on a wide terrace overlooking the rolling countryside; and under a huge blue and white marquee, the young people danced.

THE GROOM, MR. HENRY LUCE III,
PHOTOGRAPHED WITH HIS FATHER,
MR. HENRY R. LUCE.

AT THE GARDEN RECEPTION,
MRS. ANDREW HEISKELL
AND HER HUSBAND.

MRS. HOTZ TYNG, MOTHER OF THE GROOM,
WITH MR. JOHN SCOTT-PAINE
AND MR. JOHN POTTER, FATHER OF THE BRIDE.

THE BRIDE'S NINE ATTENDANTS,
IN THE RECEIVING LINE IN THE GARDEN.
BEHIND THEM, THE TEN USHERS.

UNDER THE MARQUEE,
MRS. MAURICE T. MOORE,
WITH MR. CHARLES A. EDISON.

JEROME ZERBE

MR. HENRY R. LUCE WITH MRS. PAUL MENG
AND DR. MENG, DIRECTOR OF
THE CHINA INSTITUTE IN AMERICA.

OPPOSITE: DANCING UNDER THE MARQUEE,
MR. THOMPSON MOORE WITH MRS. ELLIOT BURTON HADLEY.

THE WEDDING OF MISS MARTHA FIRESTONE AND MR. WILLIAM CLAY FORD

Miss Martha Firestone, daughter of Mr. and Mrs. Harvey S. Firestone, junior, married Mr. William Ford, late in June, in a candle-lit church in Akron, Ohio. Her wedding dress was of Belgian lace over white satin, designed for her by Carrie Munn; the bridesmaids' leghorn hats and Madonna blue dresses were designed by John Frederics. The reception following the ceremony was at "Harbel Manor," home of Mrs. Harvey Firestone, senior, grandmother of the bride. Outdoors on the terrace, there were long buffet tables for the guests; indoors, the bridal table was set around the swimming pool filled with water lilies, lined with candles.

THE BRIDE AND HER BRIDESMAIDS: LEFT TO RIGHT, MRS. STEPHEN IVES, JUNIOR, MISS NANCY MILBANK, MRS. J. W. REDMOND, AND MRS. WILLIAM CLAY FORD.

JEROME ZERBE

MISS ANNE FIRESTONE, SISTER OF THE BRIDE, WITH MR. JOHN OF JOHN FREDERICS.

MRS. LAURANCE ROCKEFELLER, TALKING WITH MR. ELLSWORTH AUGUSTUS. BEHIND HER, MR. LAURANCE ROCKEFELLER.

THE BRIDE WITH MRS. EDSEL FORD, MOTHER OF THE GROOM; MR. AND MRS. FIRESTONE, AND MR. CHARLES EDISON.

LUNCHING BEFORE THE WEDDING, MRS. HENRY FORD, SENIOR, WITH MR. HARVEY FIRESTONE, JUNIOR

AT THE RECEPTION, MRS. FIRESTONE, MOTHER OF THE BRIDE, DANCES WITH MR. HENRY FORD, II.

MR. GREGORY STRONG MCINTOSH, WITH MR. ROGER FIRESTONE, MRS. JOHN PICKERING, AND MRS. ROGER FIRESTONE.

OPPOSITE: MR. AND MRS. WILLIAM CLAY FORD WALKING DOWN THE AISLE OF ST. PAUL'S CHURCH

Aldous Huxley

LLANO is a small oasis, a garden filled with grown vines, trees heavy with peaches, plums, apples, and figs. From the small wooden farmhouse, backed by a wall of towering mountains, the eyes wander endlessly over the plateaus of the Mojave Desert, meeting only grotesquely twisting Joshua trees, grey-blue sagebrush, and in the distance the sandy buttes. Six-foot-four-inches-tall Aldous Huxley lives here with his wife Maria, a birdlike, intelligent woman. Early each day, while the desert is still crimson and gold, Huxley retires to his rotunda-like study room with its book-covered walls to work through the quiet of the morning. In the afternoon he goes for a long walk with his wife and his Hindu friend, Krishnamurti, to the top of the mountains, in the shade of the enormous, prehistoric-looking pines. In the evening, in the garden they eat their vegetarian supper, scientifically prepared by Mrs. Huxley. While their cat wanders elegantly about the table, they watch a clear blue shadow filling the desert as the red sun goes down. Later Huxley listens as his wife reads aloud to him. One of the books in the past few months has been *War and Peace.* *(Continued on page 147)*

GEORGE PLATT LYNES

Christopher Isherwood

In a large white room above a garage, Christopher Isherwood sits at a desk covered with proofs, papers, and manuscripts. The room is neat, the walls are bare, except for a few photographs and sketches. Now and then Isherwood jumps from his chair, stares out of the window at the Pacific Ocean and the Santa Monica Beach, then sits down again, folding his legs under him, like a yogi. He looks very boyish in a clean white sweater and faded blue jeans. When he goes downtown he wears a stiff blue suit and scarlet socks (which have no connection with his political opinions). In a crowd he seems rather lost and small, like a shy country school teacher, but in private his intense blue eyes have an arresting directness under tremendous eyebrows. He talks slowly, deliberately, and his smile is simple and happy. While talking, he has the habit of carefully folding his hands, like a minister. He looks no more than half of his forty-two years of age and is playful as a schoolboy. He fills a house with activity, singing arias while washing the dishes, swimming daily in the ocean. He likes his friends to read Hedda Hopper's movie society column to him while he *(Continued on page 147)*

3-cornered ermine kerchief Here, a fur kerchief, a triangle of shawl over your shoulders, to wrap closely and hold, to tie like thin silk. In Russian ermine, lined with a white-on-orange Spanish shawl. By Maximilian. Diamonds and pearls: Verdura.

Profile-collared faille coat *(opposite):* A coat of silk faille, in jewel colours—tapered to a high, high collar, with a new amplitude. To wrap close, or to swing free and wide over any amount of evening dress. By Charles James. Also at The Dayton Co.

RAWLINGS

Wear with wine, beige—*the one-eyelet tie shoe of baby lizard and calf; its heel high and tailored. $26. By La Valle. At Altman. Sheer taupe nylons, by Nolde. At Lord and Taylor.*

Wear with grey, brown—(right) *suède suit shoe. $23. Urbanite. Altman. Grey nylons, Mary Grey. Bonwit Teller.*

Shoe news...shoe colours... and how to wear

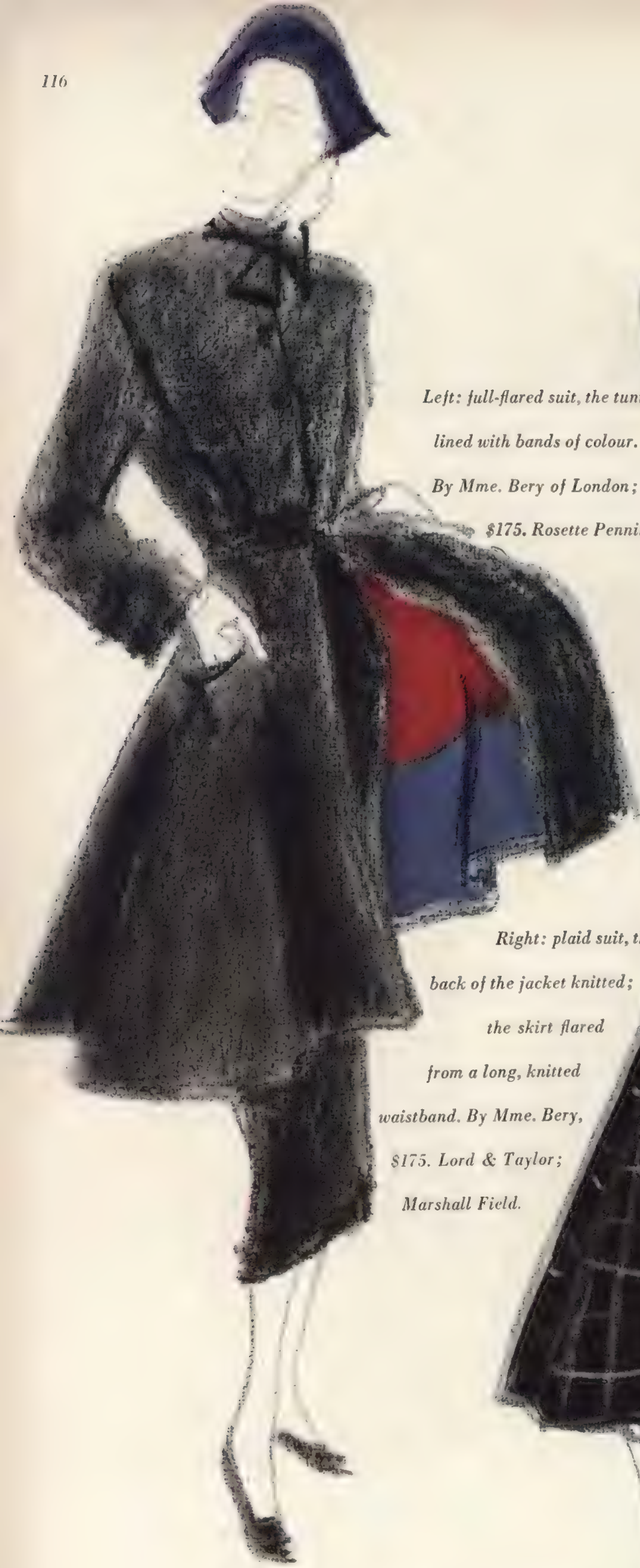
them. Three good ways: as a single colour accent for a monotone, or a dark costume—wear wine-red shoes with black or shades of grey; as a companion piece—try deep green or wine shoes with a coat of the same colour; as a counterpart, an undertone—wear dark grey shoes with a pale grey suit, wine with wine-flecked tweeds.

Wear with light grey, Oxford grey—*the one-strap shoe, back again with its middle-high heel. Wear it as a colour point with dark green tweeds. $29. By Van Arden. Lord & Taylor.*

Wear with green, brown—*the high-climbing suède shoe, with new, greater coverage; built up high in front and suède-laced up the back. By Newton Elkin. $22. At Lord and Taylor.*

Wear with grey, black—*the heeled moccasin. $55. Designed by De Busschère. Imported from Belgium by Henri Bendel.*

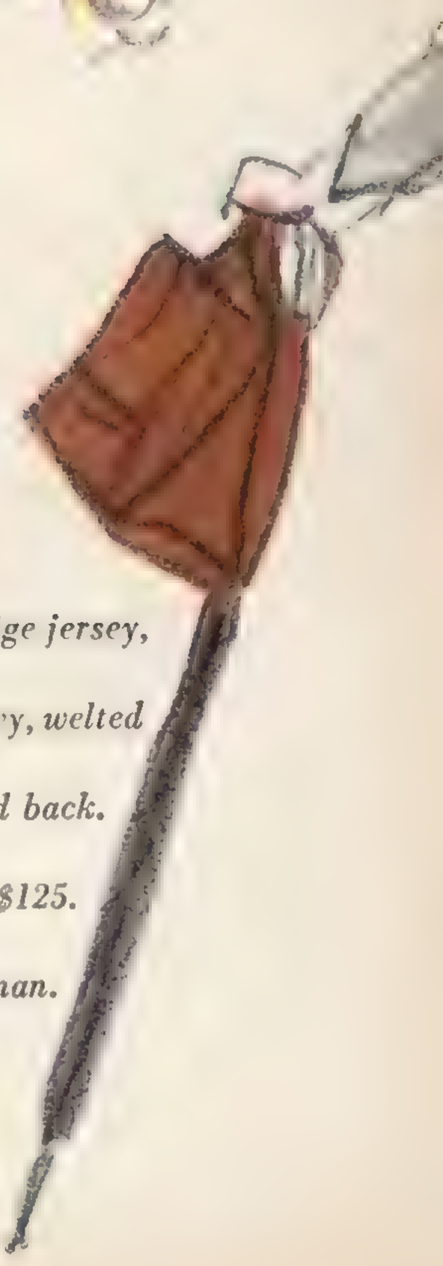
HORST



Left: full-flared suit, the tunic lined with bands of colour. By Mme. Bery of London; about $175. Rosette Pennington.

Right: plaid suit, the back of the jacket knitted; the skirt flared from a long, knitted waistband. By Mme. Bery, $175. Lord & Taylor; Marshall Field.

Right: flecked jersey, the yoke and morning-glory collar knitted. By Mme. Bery, about $150. Rosette Pennington; I. Magnin.



Right: beige jersey, with heavy, welted tailoring, a yoked back. By Mme. Bery, $125. Bergdorf Goodman.

Jersey tailored like tweed

The jersey suit

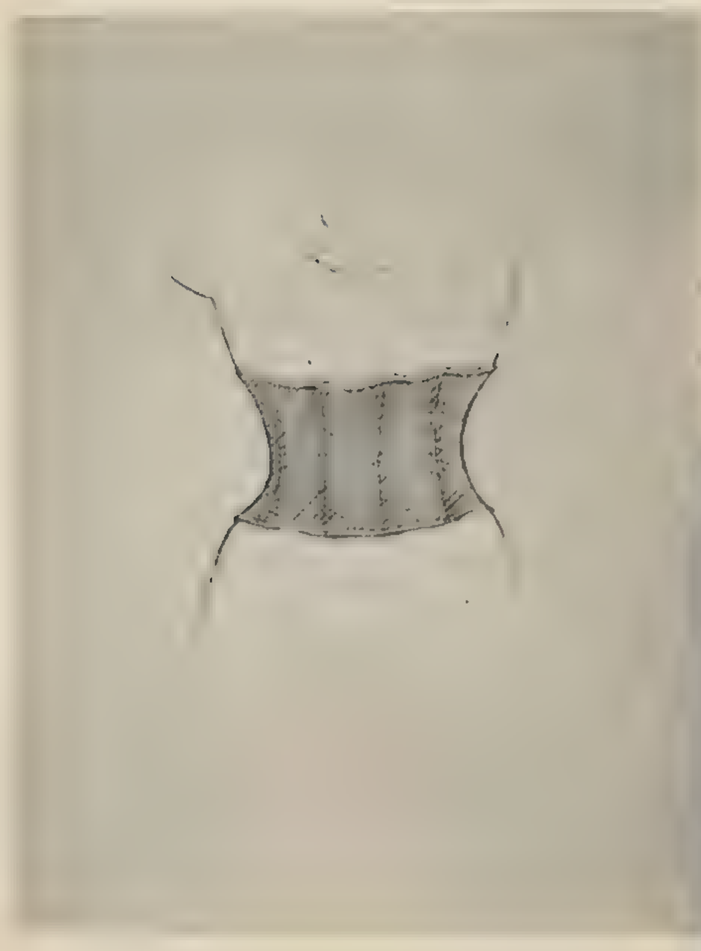
Here on these two pages, two points of view about jersey. Four suits to prove that now-plentiful good wool jersey has the body, the special abilities of tweed; takes well to tailoring. And one suit (at the right) to show that because jersey is pliant, supple, it can be shaped, like a dress, with the easy grace of silk.

RUTLEDGE

Jersey shaped like a dress *Two tones of grey jersey in town for the autumn. The jacket: a mix of light and darker greys, short and tight-waisted, the shoulders shaped to your own. The skirt is darker, full and long; can be worn alone with the suit's striped blouse. Townley design; about $90. Altman; Harzfeld's; The Blum Store. Fat wool jersey hat to match the blouse: Sally Victor. Jewels from Van Cleef & Arpels.*

HORST

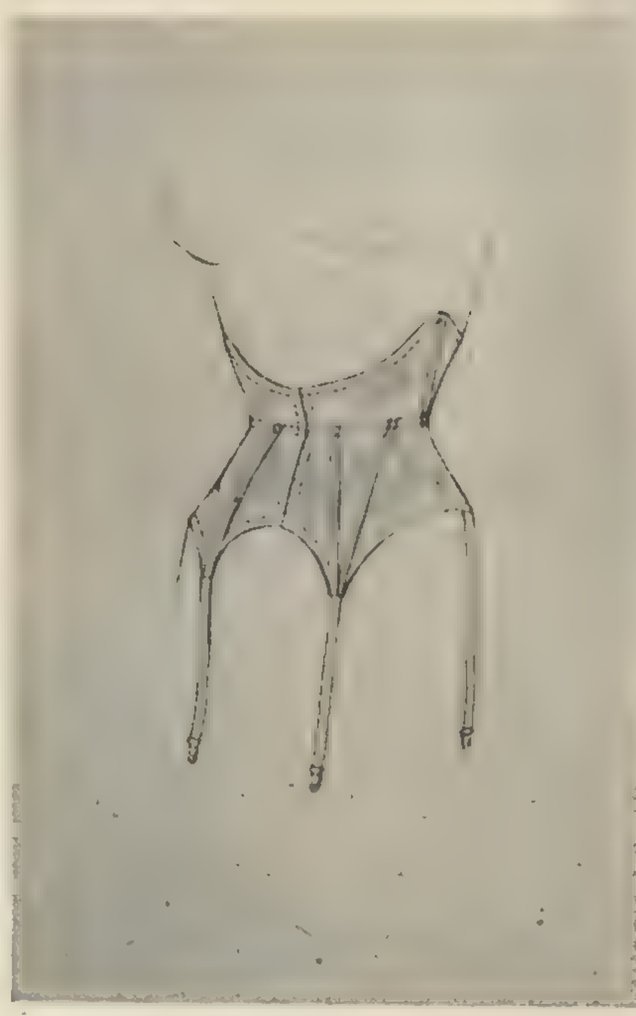
1946 *Last year, in our May 15 issue, the little "waist-liner" above was the news from Paris. Now here it is, in eight American translations.*

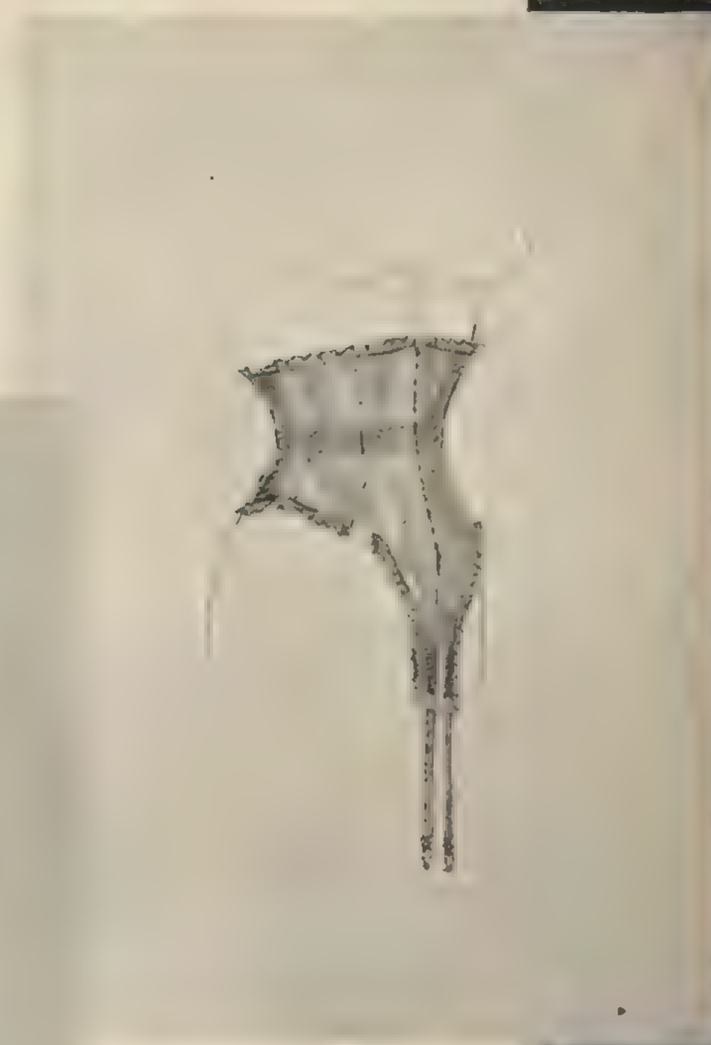


1947 *(Opposite) Grosgrain band, nylon marquisette brassière. By Bien Jolie. $15. Saks Fifth; Neiman-Marcus.*

Waist-liners

The "waist-liners" on these pages are a new plan with new intentions—to whittle away inches of you. Seen from a distance away, in Paris, a year ago (see above) they have become this year basic to all the new silhouettes with defined waistline. Some are for those who naturally have smallish dimensions. These will indent the waist and round the hips, will probably be worn without a girdle. Others can make a larger waist a minimum, or create a waist where there was none before; will probably be worn in company with a girdle. This year, with your new clothes, a waistline becomes a necessity; and as shown on these pages, it may become yours by invention. One small "waist-liner" gives simply a thin strip of indentation about your waist, could be sewn into each of your dresses. Others define the waist, and the area above and below, give a gentle rounding of the hips. And others, with brassières attached, will minimize the diaphragm as well as the waist.





(Above) Little corset for the waist. Nylon satin. By Francette. $10. From I. Magnin.

(Left) Nylon marquisette, hooked in front, by L'Abri. $4, at Best's.

(Left) Rayon and Lastex waistband, elastic-edged, hooked in back. By Francette. $5, at Franklin Simon; I. Magnin.

(Opposite) French "waist-liner," elastic net. Copied, to order, $15. Altman.

(Right) Boned belt of blue grosgrain. By Bien Jolie. $10. From Saks Fifth; Neiman-Marcus.

(Above) Nylon marquisette, elastic back, little-boned to hook. By L'Abri. $3. At Best's.

(Above) Diaphragm minimizer of elasticized lace, to lift the bosom. $19. Tailored Woman.

RUTLEDGE

For P.M.: taffeta skirt, lamé blouse

For P.M.: moire skirt, white blouse

Left: Evening costume. The skirt—a full length of changeable bronze Remond-Holland taffeta of Enka rayon. The blouse—long-sleeved, gold lamé. Brigance design. $60 each. Lord & Taylor. Kislav four-button length doeskin gloves; $14, at Best's. *Above:* Afternoon costume. The skirt—a mid-length of black Hafner rayon moire, with one huge pocket over each hip. The blouse is fitted, with a sunburst of tucks in front. Rayon crêpe. Brigance design. Skirt, $33; blouse, $30. Lord & Taylor.

The important skirt—*Back again—the big, extravagant skirt meeting an elegant blouse for evening; whirl-a-way day skirts coupled with any of a crowd of blouses. Back again—the skirt emphatic in its own right, completing, with blouse, the new shirt-skirt look, a finished costume.*

RUTLEDGE

For A.M.: worsted circle skirt, jersey shirt

For A.M.: grey flannel skirt, white shirt

Above: Town skirt—a circle of grey. Miron worsted flannel draped at the waist, anchored with your own leather belts. With it, in darker grey, wear a worsted jersey shirt. Townley design. Skirt, $25; blouse, $23. Saks Fifth. Delman grey lizard shoes. *Left:* Town-and-country skirt—a flare of box pleats. Hockanum flannel, slim at the hips, full below. Wear with it a white rayon flannel blouse. B. H. Wragge design. Skirt, $25; blouse, $9. Bonwit Teller. Doeskin gloves by Acme, $8. Altman.

Dresses with new importance

The day of the little slip-of-a-dress is past.
In its place, this autumn, is an entity,
a dress whose character is completely formed
in definite design and careful detail.

Full, tucked skirt

New love. News items:
the full round skirt tucked horizontally
(and wider toward the hem).
The modest bodice with
natural shoulders, a narrow,
rolled neckband. And—
the important colour,
Parma violet.
Of rayon crêpe,
by Larry Aldrich. $50.
Bergdorf Goodman.

The jutting neckline

New shape. News items: the standing collar with Dandy bow;
the profile skirt with jutting pleats in back.
A wide cummerbund waistband; dropped sleeves
that end in a bracelet of rayon taffeta.
Black rayon crêpe, by Adele Simpson. $60. Bergdorf Goodman.

Round, peplum hips

New look. News items:
flat hip-flaps overlaid
on a full-gathered skirt;
further emphasis on rounded hips.
Pulled-in waistline;
simple shirt top
finished with a small collar
and rhinestone buttons.
In black rayon moire.
Capri design. $50.
Stein and Blaine.

The long torso

New line. News items:
a long, slim torso;
in at the waist, rounding
with your hips.
A full skirt
that begins low,
grows long.
Narrow, tied neckband.
Sheer black wool crêpe.
By Martini. $45.
At Milgrim.

HORST

MISS SHEILA ROSS is the daughter of Mr. and Mrs. Gustave Ross, will be a sophomore at Vassar College this autumn. Here she wears a black rayon faille two-piece dress. By Sheila Lynn. $30. Saks Fifth.

Above: *A two-piece black rayon moire dress, the skirt slim, the jacket rhinestone-buttoned. By Emily Wilkens, $35, at Bonwit Teller.* Left: *A black dress with a rayon crêpe basque top, the full skirt of rayon moire. The sleeves are to be pushed up, the collar is tiny, and tied in front with a shoestring tie. $13, at Arnold Constable.*

What the young want now is

one black . . . all black

One, at least, per person. One black dress, like those on these pages, that is not a commitment to a time or place—can see the light of late-day, can go to tea, or to a concert, or your grandmother's birthday lunch. Here are three young black dresses, each a smooth plan for an in-between degree of dressing up. They are of faille and moire, wanted now, first after a season of summery, soft materials. Two of the dresses are two-piece; the skirts may be put to good use with other blouses. The skirts are long, and a little bit longer. All the dresses are to a degree covered-up, have longer sleeves, or a higher neckline—quick get-away from summer bareness and lightness. With these first little black dresses there will be a sharp accent of white gloves. With them you will wear little heeled pumps of black satin or kid, or perhaps velvet; will carry, in your hand, a small, small bag, a little envelope shape of satin or velvet. Always, black is a good background for rhinestones, little jewelled clips or pins, a thin bracelet. Or two strands of small pearls, one high about your throat, another a bit lower. And perhaps in the afternoon, with one of these dresses, with your short-cropped hair, you might wear a little velvet cloche, as you see on this page.

Honolulu house...tropical Regency

Mrs. Spalding Bowen's house—a tropical adaptation of French Regency, it contrives the illusion of Modern

THERE'S a breeze-swept look to the angular, white façade of Mrs. Bowen's house. Midway up the slope of Diamond Head, it outwits the midday heat by its altitude; outwits the relentless texture of Honolulu sunlight by a deliberate use of green and white. The gardens, extensions of living quarters, are planted in greens with white flowers breaking the monochrome of tree ferns, koa trees with moon-shaped leaves, vanilla vines. In a dell of what Mrs. Bowen calls "my own one-acre world," waterfalls flank a *chinoiserie* pavilion. Indoors, green and white linked with grey are often high-lighted with silver. An easy lack of self-consciousness acts as some magic cohesive, tying together French Regency furniture with eighteenth-century Florentine and contemporary, with *objets d'art* from the Far East as punctuation. There are antique Japanese scroll paintings—one, for instance, is used as a ceiling plaque framed by a ceiling of woven wood; another more conservatively acts as a wall panel framed by crystal appliques. Georgian silver bowls and Chinese tomb vessels of iridescent silver glaze are filled with white frangipani, young bamboo shoots, and pomegranates. There are miniature potted trees and always masses of white flowers.

Because life in Honolulu is lived indoors and out impartially, the grace note of this house is its effortless transition between the two. Breakfast is served on the terrace, or *lanai*, and served early. Everyone is up by seven, men in Honolulu are at their desks by eight. Mrs. Bowen's guests usually breakfast on the *lanai*, off individual lacquered trays. A typical breakfast menu might include golden papaya, laid on fresh leaves overlapping the porcelain leaves of Wedgwood plates. Afterwards, eggs and Westphalian ham sprinkled with thin slivers of macadamia nuts and seasoned with *ajinomoto*, a Japanese herb used instead of salt. Then coffee, and popovers made according to the Islands recipe, which calls for taro flour. *(Continued on page 140)*

MRS. SPALDING BOWEN (opposite)
in the living room of her Honolulu house

GEORGE PLATT LYNES

The dining room: three walls are hung in painted silk—white with birds and bamboo—the fourth wall opens onto the terrace and real bamboo groves.

Tropical Regency *(Continued)*

The consistency of the green-and-white colour theme never becomes redundant. White often blurs into silvery grey. A rare flash of colour—like the cerise-covered Florentine chairs in the dining room—quickens the tempo. The house is uncluttered, contriving the air of balanced beauty, but sometimes it strikes its poses. In the drawing room, for instance, the focal point is an antique Japanese panel blossoming in flowers and grasses; across the room, arranged in a Ming bowl, real grasses repeat this stylization.

The drawing room: crystal lustre, French wing chair covered in antique grey and silver brocade; a Japanese screen is hung as a wall panel.

GEORGE PLATT LYNES

The *lanai:* the ceiling is of woven wood, walls of grège wood paneling, chairs, painted faded coral, are covered in green.

The orchid wall off the *lanai:* it has a bamboo ceiling to filter sunlight for the rare orchid plants growing on a wall of tree-fern bark; iron chairs covered in bright green handwoven cloth.

Silver bowls filled with white flowers, often the heavy-scented frangipani, favourite for *leis.*

HORST

Suit to come and go in

Skirt, blouse for classes

Greatcoat cover-all

Vogue Designs for Dressmaking

Smart Girl makes her own

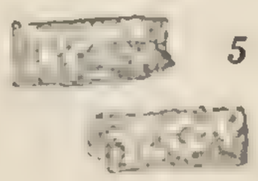
Time now for college clothes—for Smart Girl to make or have made. The young news (see Vogue, August 15) is triple-barrelled; comes in free-striding, longer skirts; in fullness below—untruckled slimness above the waist; in small neat shoulders. *Opposite:* a new proportion of skirt and shirt, still casual—newly, neatly disciplined. Longer skirt, barrel-rounded at the hips, No. 6176. Slim jersey shirt, No. 6173. *Above:* the suit to wear on campus, off campus, to make possibly in striped jersey. Its jacket, brief; its skirt, full over hip padding. No. 6145. *Centre:* for classes, country week ends, a full circle of skirt, cummerbund-wrapped; No. 6160. French-cuffed blouse; No. 6159. *Right:* the greatcoat to wear over any amount of hip fullness—and everywhere. This one is double-breasted, patch-pocketed; Design No. 6172. For other views and sizes, see page 148.

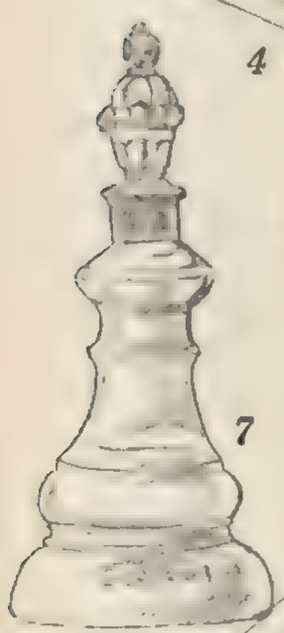
Dagmar

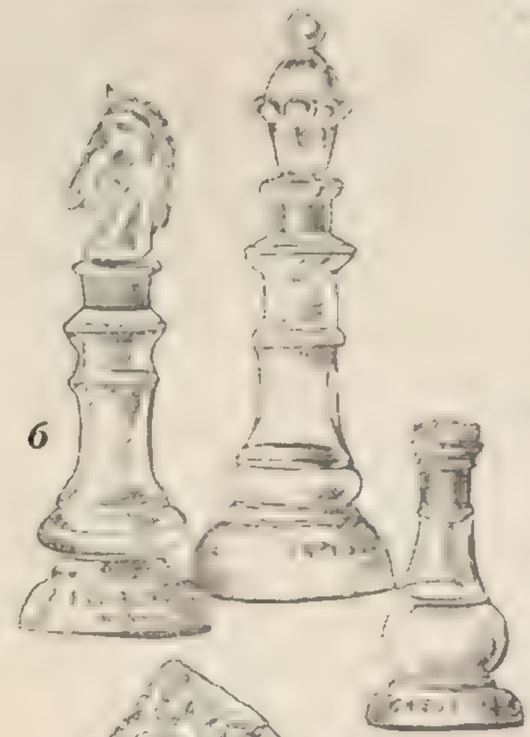
Skirt, jersey for week ends

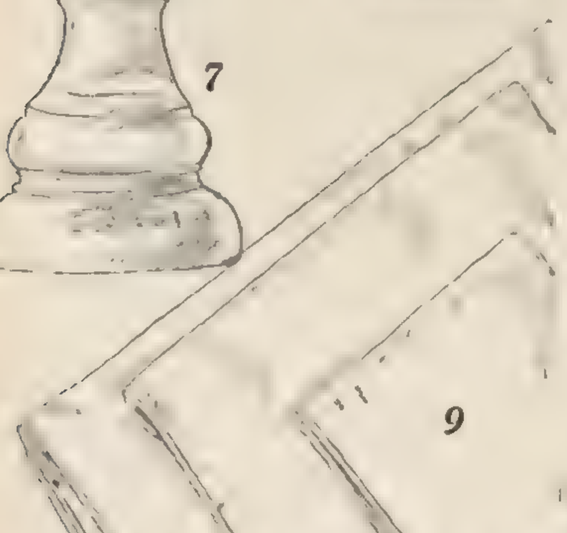
The pleasure of "appointments"

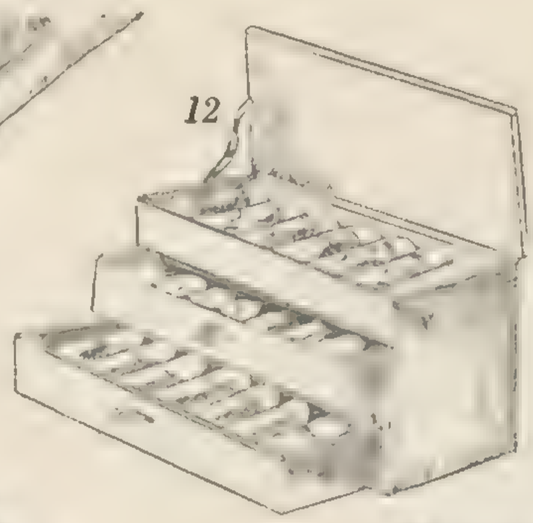
The new dresses trail an atmosphere of sweet-scented delicacy. An atmosphere that is part form, part fabric, part length—and also (no small) part dressing itself. There is a feeling now, that each costume is the result of thought and time and care—that the bedroom has been the scene of a *grande toilette*. Order, and, what the Victorians called "appointments," are props to that scene. Lingerie and dresses and accessories need to be almost filed, neatly and sweetly. If you feel the compulsion of a pretty precision in your closets and chests and dressing table, take a browse through the shop of Mary Chess. There you will find all sorts of fragranced delicacies, to bring an orderly charm to your dressing. There are sacheted lingerie cases, sacheted hanger-covers—and sachets; scented lacquer, which, painted in drawers or closets makes your favourite fragrance a built-in affair. Fitted bags—to use by day, or to carry by week end. And a collector's heaven of antique bottles and jars to be filled to your order with new scents.

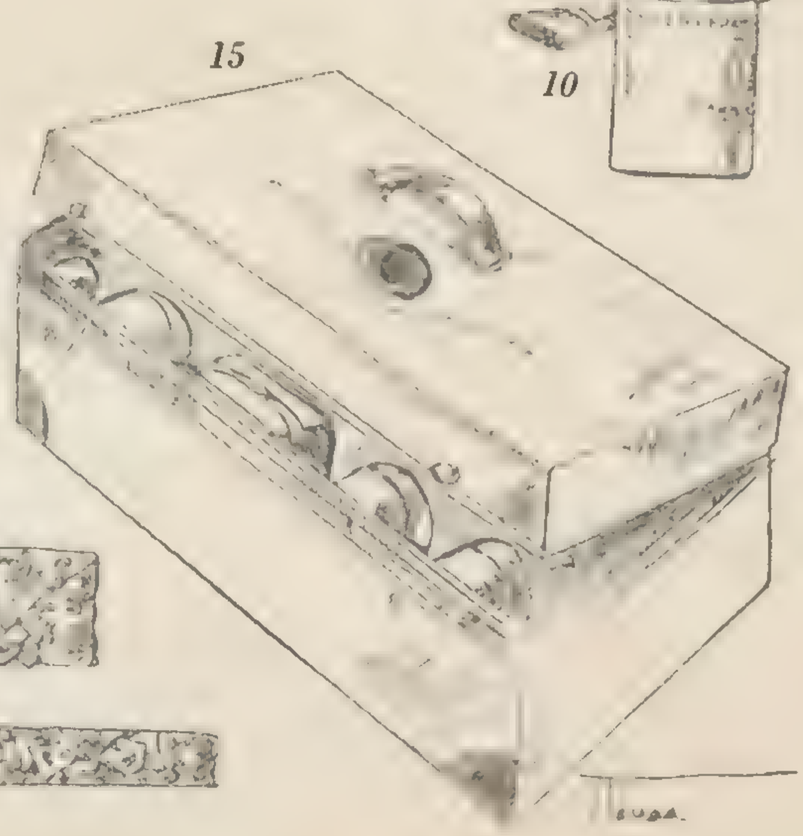












1. A Victorian bottle, gilt and roses, to be filled-to-order.

2. An antique walnut case holds four little silver-topped bottles for scent.

3. An old Lowestoft muffineer—could hold potpourri

4. Neat, small calf handbag has make-up compartments.

5. Tiny sachets to hang in dresses.

6. Chess-piece bottles—filled with any Chess scent.

7. Pawn-bottle, to be filled-to-order.

8. Satin-and-lace sachet, to scent a drawer of lingerie.

9. Sacheted satin cases for handkerchiefs, lingerie.

10. Scented Lacquer, to paint fragrance in drawers.

11. Sacheted satin hanger covers.

12. This miniature chest of drawers holds vials of assorted bath oils.

13. A white jar with a pierced cover—for potpourri.

14. Big and small envelope sachets of lace and satin.

15. A red leather dressing case, with a beige cover. Removable panels hold Mary Chess creams, lotions, and make-up needs.

Ecstatic new sun-color —

Bronze Angel

radiant midsummer shade of Pond's sensational new make-up

Not a cake make-up!
No water! Not drying! Easier to apply! Angel Face smooths on with its own puff.

Not a greasy foundation!
Bronze Angel gives a luscious, velvety, "un-shiny" tan.

Stays on longer than powder!
Can't spill. Pond's Angel Face is a *perfect* travel make-up!

Angel Face comes in

Bronze Angel

and 4 other angel-sweet shades.
With lovely puff. 89¢, *plus tax.*

the most AUTHENTIC summer bronze that ever came out of a box—and it's

Angel Face *by* **POND'S**

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It's *Smart* to own an Olds

You'll be "in the swim" with the smartest people . . . in a Style-Leader Oldsmobile. This "Custom Cruiser" Convertible, for example, would be a stand-out at the most fashionable resort. And driving this smart looking Oldsmobile—the car with *all* the automatic features—is as restful as a day at the beach. The top goes up or down automatically. Windows raise or lower hydraulically. The front seat goes forward or back at the touch of a button. And as for the driver . . . all he does is sit and steer, thanks to GM Hydra-Matic Drive*. Gear shifting is fully automatic. There's not even a clutch pedal in the car!

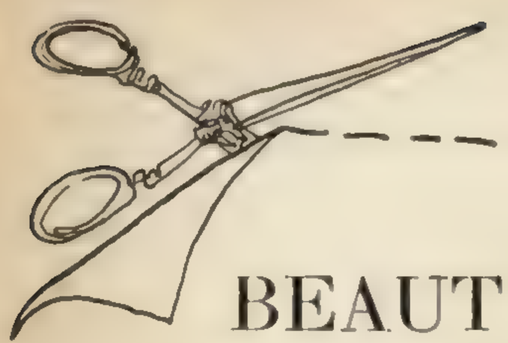
Oldsmobile

WITH GM GENERAL MOTORS HYDRA-MATIC DRIVE

*Optional at extra cost.

Swim suit designed by Tina Leser

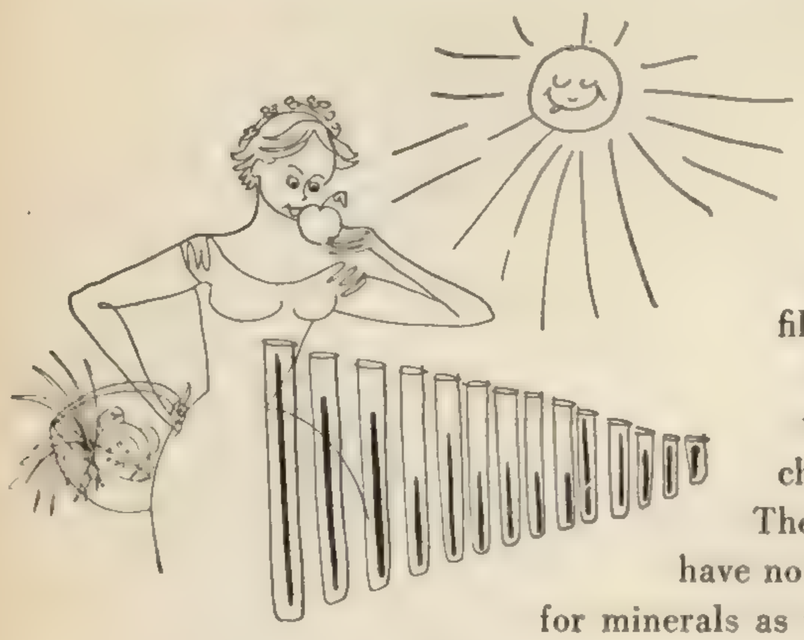
Convertible Coupe by Oldsmobile.



BEAUTY CLASSICS

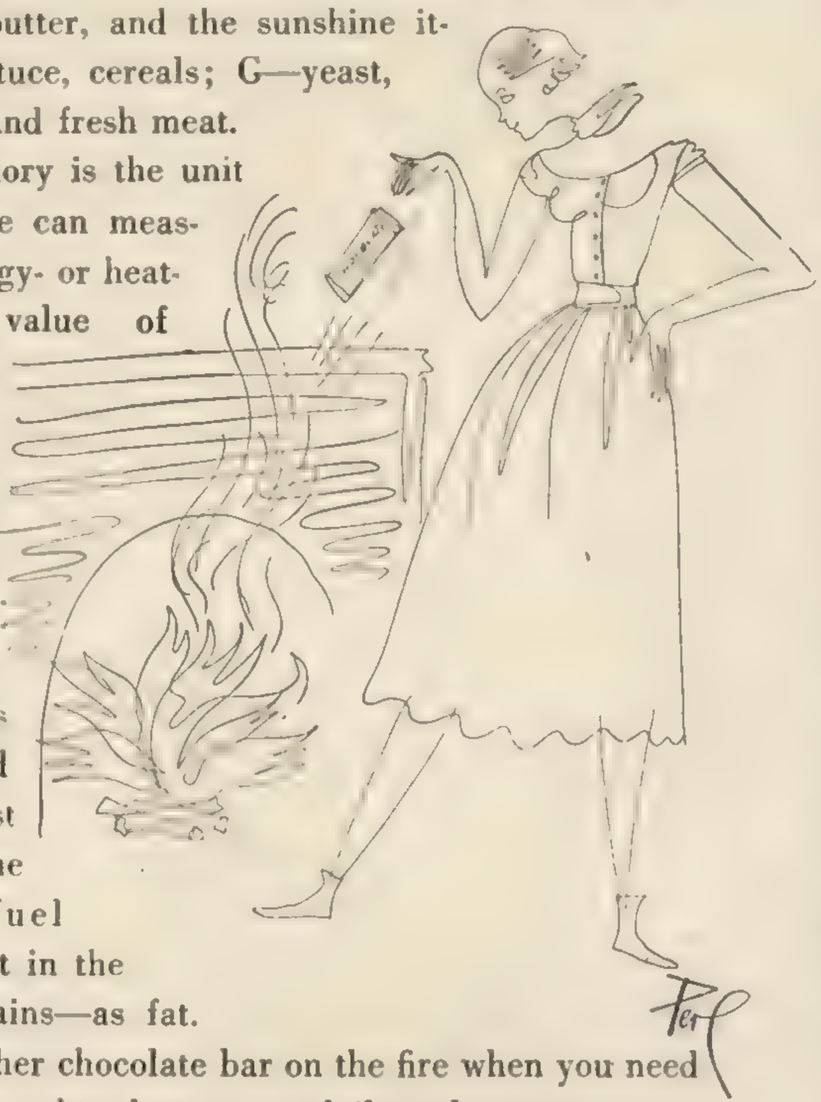
XXII. MINERALS, VITAMINS, CALORIES

According to scientists' findings, the average healthy body contains nine gallons of water, enough phosphorus to make eight thousand boxes of matches, carbon to make nine thousand pencils, iron to make five tacks, salt to fill six saltcellars, lime to whitewash a chicken house. The body tissues have no storage room for minerals as they have for fat, so minerals should be replaced as they are used if the body's chemical balance is to be kept. The chief food sources of minerals are these: milk for calcium; milk and eggs for phosphorus; beef, egg yolk, dried beans and peas for iron; grain, carrots, and salmon for iodine; table salt for body salt.



Vitamins are healthful properties of food and have no counterpart in the body. Their presence in the diet gives the extra push between passable health and blooming health. Their sources: vitamin A—butter, cream, eggs; B—cereals, yeast; C—fresh fruits and vegetables; D—liver, fish, butter, and the sunshine itself; E—lettuce, cereals; G—yeast, eggs, milk, and fresh meat.

A calory is the unit by which we can measure the energy- or heat-producing value of food. Sugar is fattening, not only because it has many calories, but because it is the food burned first as fuel. The reserve fuel stored as fat in the tissues remains—as fat.



Throw another chocolate bar on the fire when you need quick energy, but base your daily calory count on a balance of carbohydrates, proteins, and fats that are high in minerals and vitamins. (Calory-counting booklet will be mailed free upon your request.)

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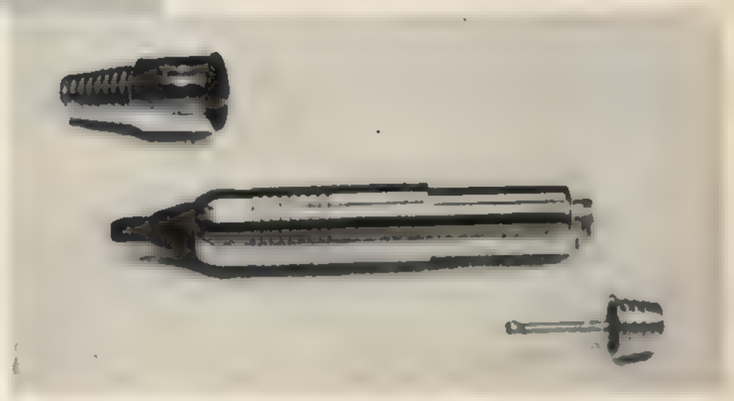
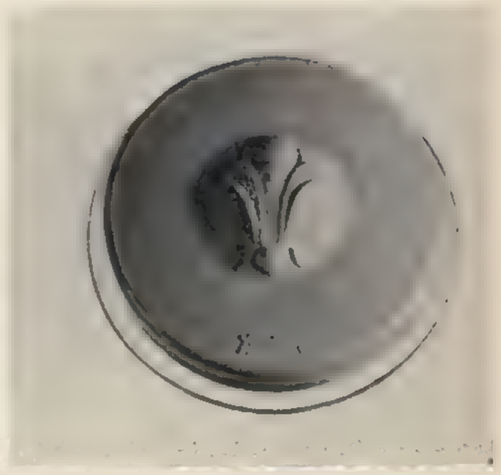
DISCOVERIES IN BEAUTY

For a birthday present, Frances Denney's Happy Birthday box with cologne, bath oil, sachet. Franklin Simon.

For a quick and thorough one-minute mask after cleansing: smooth on Pond's Vanishing Cream—long-time beauty standby in a new role. From McCreery.



Gold-plated Fountain Lip Brush keeps a lipstick in its middle section. Result: quick turn forces colour to the sable brush. Lord & Taylor.



Yardley's new Makeup Base, whipped-cream-soft basis for powder, rouge. Bloomingdale's.

In five enamelled colours—Churbert's new Drumstick compact for loose powder. Bonwit Teller.

DISCOVERIES IN BEAUTY

Above: *Caron's Paris-born colognes in three well-remembered fragrances: Tabac Blond, Bellodgia, and Fleurs de Rocaille. All at Saks Fifth Ave.*

Yesteryear's charm carried over by Mary Chess's silver pill-box for solid perfume. Jay Thorpe.

Lotion deodorant by Primrose House. So lightly scented, creamy-textured that it moves like satin on the skin. McCreery.

This Lucite hair-brush by Owens has a long, easy-to-hold handle—a half-circle of fine white bristles. Altman's.

Herb Farm Shop's leather over-the-shoulder bag with lipstick, compact, perfume. Bonwit Teller.

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See how a fingertipful of Lustre-Creme Shampoo bursts into heaps of fragrant lather. And see how *tempting* it leaves your hair! Not dried—not dulled—not unruly—but silken soft, responsive, sparkling as if you'd given it a hard brushing.

Four ounces, $1.00; Family 1 lb., $3.50; also 30¢ and 55¢ sizes.

Lustre-Creme Shampoo

Kay Daumit, Inc. (Successor), 919 N. Michigan Ave., Chicago, Ill.

BELSEN TO FAIRY HILL

(Continued from page 103)

a thick needle, between his ribs to see. The procedure was done, of course, under a local anæsthetic and he hardly felt 't, but the appearance of the needle completely upset the whole ward. Chava Fränkel was the worst, she just screamed; the others looked terribly frightened and cried. To begin with, the terror syndrome was one of the most difficult things with which we had to contend. Most of the children were terrified if we tried to do any medical examinations, and even the tuberculin scratch caused panics. Gradually, however, we got their confidence and they began to regard us as their allies and friends. They were still too ill to be happy, but they all smiled now when we came in.

THE CHILDREN'S STORY

Then Maria, Toni's sister, died but still Toni came in every day. He searched for her without speaking, going from ward to ward like a little pathetic dog searching for someone he loved. No other but the one he seeks can divert the searching dog, and so it was with Toni. We spoke to him and gave him sweets, but still he wandered around looking for his sister. At last he sat down upon her empty bed, his big black eyes roving around. His little brown hands plucked at the bedclothes that had been hers. We did not take him away but kept him with us there and talked to him, and gradually the love we gave him thawed his little lost gipsy heart, and he looked back at us with eyes that answered ours. Then time, that soother of broken hearts, covered his memory with daily things and he began to live again. Being a gipsy and close to the earth itself, he ate huge meals and pinched all the bright objects in the ward. He wore my hat, and strutted up and down, exclaiming, "*Ich bin ein Engländer.*" He sat upon my knee and pulled my ears.

In the late afternoon or evening when we were able to ease off from the full pressure of the work, we had time to listen to the stories of the children and find out a little about their lives. The parents of half of them had been murdered or had died in concentration camps. There was a camp called Triblinka, in Poland. We heard its name again and again, and always the story was the same. A father, a mother, or some other relative had been taken away there and that was all.

We heard that Zsoltan's Hungarian mother had died in Belsen from typhus, and that his father had been taken from Ravensbrück Lager to Sachenhausen and was never heard of again. One little brother had died in Belsen and a sister in Ravensbrück. Only his sister Edit survived. She was among the convalescent in the other block.

Some weeks later I was asked to take all the children in the two blocks and sort out the whole child problem in the rest of the camp. For the next week all was movement and reorganization. We moved out of our little wards and made one whole block into a children's hospital and kept the other blocks for well orphans. We gradually collected three large tents and attached them to the children's hospital as an open-air wing for tuberculosis.

We obtained three types of Red Cross parcels from England, America, and Canada, designed for prisoners of war but unused. From these Mrs. Burrows (head of the hospital kitchen) extracted butter and jam and marvellous Canadian milk, lemon curd, and orange juice, cheese of the finest type, soup, biscuits, creamed rice, and pineapple and much besides, and with the official rations and what else she was able to collect, she turned out diets day by day that made the saliva run from our mouths. Dinnertime now was like feeding time in the zoo. The children waited breathlessly in bed and waved their spoons. One put on as much as ten pounds in one week! And as they ate they became happy, and laughter filled the place. The terror vanished in conscious form and they seemed altogether happy on the surface.

People seeing them then said that, of all people, children had suffered least mentally, but later we found Günther Goldbroch drawing the long gallows at Lublin in a book, and another little Dutch boy, aged five, was heard to say, when asked where he had last seen his father, "Hanging by his tie from the door!" Who, therefore, will say how these children will behave in later life, what images of terror they will have hidden in their subconscious minds which later will bind their minds or harry them? Why such suffering, why so much pain, why such awful horror, simply because they had been born Jews?

TUBERCULOSIS IN ALL FORMS

By July the two children's blocks, together with our three big tents, had become a real hospital of which we were immensely proud. Our chief problem was now tuberculosis, which we saw in every form of its known manifestations. We had many cases in the early stages of the primary complex, that is to say, in the still curable phase.

Then there was a group of children between ten and sixteen who had developed the adult form of tuberculosis. I found a number of them living among the children in the well block, altogether about twenty. We saw every form of unusual complication, including two cases with tuberculous mastoids that became so bad that they had to be operated upon. One was a particularly difficult case, a Dutch girl, Olga by name. Her ear was pushed forward, giving her a curious one-sided appearance, and I decided that an operation was necessary. Her lungs were badly affected and hence the anæsthetic was a major problem. However, we found a first-class anæsthetist in one of the Army hospitals, and he arranged to

(Continued on page 139)

BELSEN TO FAIRY HILL

(Continued from page 138)

give her an intravenous anæsthetic.

The next problem was the surgeon, for this was a very difficult and technically expert matter, only to be undertaken by a surgeon used to this form of ear, nose, and throat surgery. For some time we had been employing a fairly large number of German doctors and nurses in the hospital area. Many of these turned out very well, rather contrary to our expectations. First we regarded them with suspicion, expecting them to show callousness or active dislike for the patients, but soon we found that such attitudes were quite the exception. Mostly they worked well, and several became really fond of the children and gave their services with much more than mere professional skill. Hence, when now we heard that there was a German ear, nose, and throat surgeon in the camp, we were not averse to employing him in this case.

Any fears we might have entertained were immediately dispelled when he came around to see the little girl. He seemed very competent and the operation was arranged for the next day. The operating theatre was merely a converted kitchen in one of the blocks. The lighting was indifferent, and the washing arrangements primitive, but it is the surgeon who matters on such an occasion, not the theatre.

The child was anæsthetized and he got to work. I assisted him, acting as house surgeon. His work was perfect. He chiselled away the rotten bone, laid bare the big lateral vein which runs through the bone in this area, with great skill and care.

While I stood there, holding the wound open for him and assisting him, I suddenly realized the extraordinary situation. Here we were in Belsen Camp, a first-class German surgeon, an Irish physician, and a Scottish anæsthetist, trying to save the life of a little Jewish girl whom the whole state mechanism of that part of the world had been organized to kill.

We were pouring out all the skill that each of us had learned down the years. We were working for no possible reward. We were just doctors and, as doctors, brothers in our fight against our eternal enemies—pain, disease, and death. When the operation was over I thanked the surgeon and shook hands. He came in each day and dressed the wound himself. He took infinite care.

Months later when I came back to Germany again I met him quite suddenly one day. We recognized each other simultaneously, held out our right hands, and smiled into each other's eyes, as friends do who meet again....

THOUGHTS ON GERMANY

I thought of Germany, seeing a hundred ruined cities and a people defeated utterly, cut up, broken, struggling simply to exist. What was to be done with them? Keep them subdued, give hate for hate, treat them as they had treated others and would have treated us if they had won? That did not seem a way likely to produce peace and goodwill on earth. —Forgive them then.

But it's all too easy to forgive a wrong if someone else has suffered, to confuse forgiving with forgetting. Three times now in seventy years had the Prussians marched west and ground down the peoples of the seaboard under their military heel. Each time the peoples of the Western world had seen the storm brewing and each time let it brew. Twice had they crossed the seas and driven the Prussians back. The last time they had imagined that these Germans had had enough, and would now turn to peace, that in fact they would behave like gentlemen. Already there were signs of the same thought rising up again. No wonder the peoples of the European continent were a little skeptical about Western forgiveness for their enemies, calling it "sentiment."

But, I thought, surely there is a forgiveness of a different kind, not one that means forgetting the evil which your enemy has done, but rather a positive, conscious gathering in the mind of all that has happened, together with a reckoning of past events which have led up to the evil deed. This is in fact the attitude of physician to patient when he studies the past history of the case, the development of the disease, the condition in which it has arisen and the steps which are required to cure it. The physician does not blame the patient nor does he exonerate him from the responsibility of his actions. When confronted with a homicidal maniac or a person in any dangerous mental state, the doctor is not concerned with blame.

To forget, however, that that patient is a potential danger to those about him would be criminal negligence, for now, if the doctor does not assume the responsibility, he needs must take the blame. Emotional factors play no part in effective medical treatment and certainly there is no place for hatred. This does not mean that emotion must be disregarded altogether; for in the fullest sense, healing must be inspired by love, as we found out ultimately at Belsen.

For we all are poor human beings struggling for happiness in a world of so much pain.

Even these crazy Germans yet have each a human soul that loves and strives and would find peace. Even they individually can be loved and given the kindness of our hearts. Add then this love to the physician's attitude and we may find a way of behaving to our German foes that does not mean forgetfulness, or sentimentality, and yet is forgiveness in its fullest sense.

I knew that only one thing mattered in the end: love—which is the charity of Christ, that cloak holding within its many folds mutual forbearance, which is the beginning of compassion.

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HONOLULU HOUSE

(Continued from page 119)

LUNCHEON UNDER THE ROSE APPLE TREE

A stiffly crisp *piña* cloth, embroidered in bees and butterflies, over a wrought-iron table; white ground orchids as a centrepiece. A single champagne cocktail and caviar served with fingers of crisp dry toast on polished sea shell plates.

Stuffed lobster
Pomelo salad
Cheese and crackers
Crème brûlée
Coffee and frappé Guava liqueur

STUFFED LOBSTERS
(8 servings)

Boil 4 small live lobsters in salted water. Halve them, remove meat, and cut into pieces.

1 large cupful mushrooms—broiled and cut in pieces.
4 hard-cooked eggs, chopped
3 cupfuls cream
1 scant tablespoonful Worcestershire
1 teaspoonful dry mustard
5 tablespoonfuls sherry
1 teaspoonful lemon juice
Salt, pepper, paprika

Melt butter and 6 tablespoonfuls of flour; add cream, and thicken. Add all of the above with the lobster last—then lemon. Put mixture in shells and bake ½ hour.

POMELO SALAD

Lettuce and fresh herbs with French dressing in which a garlic clove has stood. Take six segments of a pomelo (a Chinese fruit resembling a huge grapefruit); break and shred them into the lettuce just before serving. The fruit is dry enough to allow each juicy globule to fall separately and intact, so that they are well distributed through the greens. All must be ice cold and served immediately, tossed in a deep bowl.

DINNER MENU I
(for 10)

Cocktails and *hors-d'œuvres* on the terrace at sunset. Old fashioneds, made of very old and precious Okolehao, the potent native whiskey made from the fermented root of the *Ti* plant.

In the dining room, white lotus and slender reeds arranged in jade bowls.

Ice-cold vichyssoise
Paper-thin wafers served with the soup
Stuffed squabs garnished with kumquats
Wild rice fritters
Chinese peas, cooked whole, pods and all
French bread spread with garlic butter
Lettuce salad *fines herbes*, with crackers and cheese sprinkled with caraway seeds and garlanded with Bar-le-Duc
Champagned mangoes

STUFFED SQUAB

Clean but do not split one squab for each person.

3 teaspoonfuls of butter
Small onion chopped fine
Bread crumbs
Teaspoonful of dried herbs
Blanched almonds (cut into about 3 pieces each)

Fry the onion in butter until tender, add the bread crumbs, nuts, herbs, pepper, and salt. Stuff the squabs. Place in deep pan which has a cover. Season with salt and pepper. Place one slice of bacon on each squab. Pour one-half inch of white wine in the pan. Cover closely. Place in hot oven for one hour. Remove cover and brown for about 15 minutes.

CHAMPAGNED MANGOES

Cut large Pirie mangoes in half around the circumference. Twist free of seed and remove each half intact from the skin. Put each in a deep champagne glass and add a scoop of sherbet made from fresh pineapple. When placed on the table, fill the glasses with iced champagne.

DINNER MENU II

On the dining-room table, mounds of white frangipanni blossoms and pomegranates arranged in French antique silver urns.

Alligator pear cocktail
Consommé with lotus seed
Chicken in young coconut shells
Baked tomatoes stuffed with water chestnuts
Taro biscuit puffs
Heart of palm salad with cheese wafers
Strawberries Romanoff

ALLIGATOR PEAR COCKTAIL

Make a dressing composed of:
1 part chili sauce
½ part tomato juice
Lemon juice, onion juice, Worcestershire

Freeze this mixture to a sherbet-like consistency.

Cut ripe alligator pears in generous cubes. Put in cocktail glasses, and pour over the frozen sauce.

CHICKEN ROYAL HAWAIIAN IN COCONUT SHELLS

1 young chicken—about 3 pounds
1 teaspoonful salt
A little pepper
2 tablespoonfuls butter
10 fresh or canned mushrooms
2 shallots, or spring onions, chopped fine
½ clove garlic, crushed
2 tablespoonfuls grated Parmesan cheese
2 young coconuts, the meat of which is soft enough to eat with a spoon
1 tablespoonful flour
1 glassful white wine
¼ cupful of the chicken stock
1 fagot made of 2 sprigs of parsley, 1 bay leaf, a little thyme
½ cupful of sweet cream
2 egg yolks, slightly beaten

Boil the chicken until tender and let cool. Cut the meat in large diamond-shaped pieces. Melt butter in a saucepan and cook chicken and mushrooms a few minutes, seasoning with salt and pepper. Add shallots, garlic, and flour. Mix well together and add the white wine, stock, and the fagot. Let simmer for 20 to 25 minutes. Remove the chicken and mushrooms and cook the sauce until it is reduced to a third of its original quantity. Mix cream with egg yolks and combine it with the sauce, bringing it just to a boiling point, but do not allow it to boil. Strain through a fine sieve over the chicken. Scrub the young coconuts well and cut them in half. Heat them in an oven for 10 to 15 minutes, until very hot. Fill them with the creamed chicken and sprinkle with the Parmesan cheese. Return them to the oven until the cheese is melted. The custardlike meat of the coconut impregnates the chicken with its delicious flavour.

PICNIC SUPPER ON THE TERRACE

At one end of the buffet table, an antique Worcester tureen, full of sea-food chowder. At the other end, a huge garlanded ham, baked for hours with wine, pineapple, and spices. Serve with horse-radish mustard and fat, pickled mangoes. Trays of thinly sliced buttered rye bread, salad bowls full of crisp greens, platters of jellied eggs stuffed with pâté.

At one end of the terrace, Japanese maids deftly broil tiny soya-soaked steaks over charcoal in a brass brazier; serve them on bamboo skewers. For dessert, a Midsummer Night's Dream of Watermelon.

CAVIAR CHEESE

Take 1 package of Philadelphia cream cheese, 2 ounces of caviar, and chopped chives to taste. Mix thoroughly together and serve moulded, surrounded with beaten biscuits.

SEA-FOOD CHOWDER
(8 servings)

¼ pound of butter
¼ cupful of flour
2 slices of bacon, cut up
4 or 6 stalks of celery
2 onions, sliced thin
1 quart of milk
1 pint of clam juice
2 cupfuls of clams, cut fine (or as a substitute, 2 cans minced clams)

(Continued on page 141)

NIGHT BASEBALL

(Continued from page 98)

clubs don't have the Giants' attitude. Clark Griffith, of the Washington Senators, who delayed installing the lighting system because he couldn't get a bid lower than $130,000, now has committed his club to a solid succession of night games except on Saturdays and Sundays. Originally when the bigwigs of baseball opposed night presentations, he argued that government workers operated from nine to five and couldn't get out any other time. With this argument he got permission from the American League to play as many night games as he wanted. He has done so well in the past five years that he regrets now, in all probability, that he didn't take the rap earlier. Unlike the Giants, Mr. Griffith doesn't take the long view.

One who does is Colonel Larry MacPhail, of the Yankees, and he is Mr. Night Baseball in the major leagues. He installed the first plant in Cincinnati's Crosley Field. He moved to Brooklyn and put in a plant which mesmerized the Flatbushers, then, after service in the Army, turned up as president of the New York Yankees and installed a lighting plant in the late Jake Ruppert's Stadium.

Though Colonel MacPhail is proprietor of the only plush ginmill in baseball—Stadium Club, operated under the stands—his attitude toward night baseball is strangely like that of the New York Giants. He wants to keep it as dessert and not make it common. He is against unlimited night baseball. Unlike Clark Griffith and other magnates who feel that the golden goose should be killed at once, he, the originator of major league baseball under the lights, is willing to keep his Stadium Club dark most nights so that it may burgeon brilliantly on occasion.

Experiences in St. Louis, where the Cardinals and Browns play an uninhibited night schedule, indicate that the Giants and MacPhail may be right. St. Louis, sporting two teams, is a notoriously poor baseball town. When night baseball was instituted on a limited schedule, it attracted comparatively tremendous crowds. When it was made a common event, the per capita per night attendance fell off spectacularly.

THE MINOR LEAGUES

Regardless of big league policies, night baseball has been a boon for the minors, where all hands starved to death before its institution. In practically all minor leagues, baseball has become a nocturnal sport except on Sundays and holidays. The plight of the player is sad. This is his routine:

He concludes a leaky-roof game at 12:10 on Saturday night and has nothing to look forward to except a double-header 280 miles away the next afternoon, that being Sunday. Immediately after the game, he and his confreres are herded into a bus by the club secretary. Along with him two boxes of sandwiches and a Thermos jug full of coffee are thrown aboard. Through the night the club rides the bus, munching sandwiches and drinking coffee sleepily. Toward morning the players get out for a stretch, then get back in for the last lap. By now the coffee and sandwiches are gone and the strawberry bruises incurred in sliding the previous day are becoming irksome. About nine or ten o'clock the club arrives at a hotel occupied entirely by a convention of the Loyal Order of Moose and finds that its room reservations do not commence until 6 P.M.

The players sit in the lobby, resisting autograph hounds. Now and again one gets up the courage to go and shave in the public toilet. At eleven they start for the ball park where they will give their all for old Keokuk or Adrianapolis through an exhausting double-header that afternoon.

The only thing they look forward to is that after finishing the double-header they won't have to move again until after the ensuing Monday night game. This gives them what is lovingly described by the ownership as time for relaxation and improvement of the mind.

This nocturnal tour through the minors is glowingly called "training" by the money men who run the big league ball clubs, and in truth the M.M. are right. For a guy who comes up through the leaky-roof circuit,

(Continued on page 143)

HONOLULU HOUSE

(Continued from page 140)

1 cupful crabmeat (or as a substitute, 1 can of crabmeat)
1 cupful of lobster (or as a substitute, 1 can of lobster)
Salt, pepper, paprika, cayenne
2 or 3 bay leaves

Melt butter, gradually add flour, slowly blend in the clam juice, then the milk in which has simmered the onion, browned bacon, bay leaves, and celery stalks (remove celery and bay leaves). Then add the clams, crab, and lobster meat. Season and bring slowly to a boil. Remove from fire and serve.

PICNIC STEAKS
(8 servings)

Cut 24 thin strips of fillet steak about ¾" wide and 1" long. Take 8 bamboo skewers and thread 3 strips of steak on each skewer. Stand the skewers on end in a container and cover the steak with 1 cupful of soya sauce to which has previously been added 1 level teaspoonful of *ajinomoto*, 2 level tablespoonfuls of sugar, 1 tablespoonful of brandy, 1 finely chopped clove of garlic, 1 teaspoonful fresh ginger root, chopped. Soak for two hours. Remove from sauce and broil over a bed of hot charcoal.

MIDSUMMER NIGHT'S DREAM OF WATERMELON

Cut a large sweet watermelon in half. From the pulp of one half, make a sherbet flavoured with fresh lime. From the other, scoop the melon out of the shell in round balls. Peel and seed fresh litchees and white grapes which, with strawberries, are steeped in Kirsch. Fill the watermelon shell with alternating layers of the sherbet and fruit, add peeled green almonds and over the top sprinkle chopped mint leaves. Serve with a garland of flowers and leaves.

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TWO WOMEN IN A CROSS COUNTRY

BY KATHARINE BEST AND KATHARINE HILLYER

THE unique hazards faced by two women engaged in seeing America by car have not panned out precisely as our mothers and the AAA anticipated. Our mothers, crediting us with more glamour than we possess and thinking mostly in terms of pick-ups, peeping toms, and bloody collisions on mountain passes, never foresaw the menaces of the waitress, the truck driver lunches, or the anti-feminine practices of public servants. The AAA, crediting us with more sense than we possess, concentrated on addresses of garages with tow service, reroute markers in rural areas, and the telephone numbers of local police stations instead of telling us about laundry problems in the provinces, or the difficulties of getting a drink *sans* escort, or of man's inhumanity to woman on the highways. Duncan Hines and Mrs. Roosevelt combined couldn't have produced a guide for *our* needs.

In the first place, the American waitress hates her sex. This is visually evident and subconsciously indisputable from Brooklyn to Bremerton. At the sight of a skirt, she betrays her disappointment by various expressions of crucifixion. There is the "fussy *women*" grimaces; the "no tip from *these* dames" sneer; the "why was I ever *born*" shrug. All tend to take the pleasure out of eating and the top cream off the milk of human kindness. Her service, the sketchiest this side of the Mad Hatter's tea party, adds a good hour per meal to the unescorted womenfolk's travelling time. Meanwhile winking salesmen and sassy truck-drivers come and go, well-fed and serene in the cementing of another girlfriendship.

Anti-feminine phenomena apparently are here to stay. For instance, two women pull in to a small roadside café almost hidden by trucks and triple-decker trailers. All they want is a tomato sandwich with crispy lettuce and a glass of iced tea. What do they get? The only thing on the menu: double roast beef open sandwich with thick gravy and mashed potatoes, pickled beet salad, hot coffee, and half an apple pie. This is proof aplenty that the roadside café is a man's world.

Now, if these were the only things that women tourists, while pursuing transcontinental pleasures, had to contend with, there would be no need for this article. There are, unfortunately, other, more crucial crises.

There is, for instance, that major item of man-versus-woman driving. If, by some chance, the woman driver finds a parking place in a small town and, also by chance, has a little trouble getting her car into it, there is raucous and exceedingly virile notice from the males seated on curbstone and drug store bench. Let a man blunder in curbing his car, and these same pharmaceutical cattle-punchers will turn the head and suddenly go deep into discussing the merits and non-merits of TVA. Further madnification: let the lady back her long, cumbersome city conveyance into a minute village parking pocket with one supremely adept whip of the wheel, and not one male eye will be turned her way.

But this is still not top-major. It is on the highways that woman's life is in danger. Her reputation as a driver is in danger, too, but that vanity dissolves when a car comes catapulting around a high bend—on the wrong side. With a screech of brakes and superlatively deft management, she runs her car up (or down) the ditch on her right, and the offending driver passes safely. He is, of course, a man—and he is laughing fit to kill. If the wind is right, you can hear him: "Did you *see* the look on that babe's face—haw haw haw!"

Everybody knows—it's been proved time and time again—that women are better drivers than men, but this well-established tenet is ignored on highway, turnpike, and rural lane alike. Two women, say, decide to pass a poky car driven by a man. The road ahead is long and wide and free of traffic. As the woman's car comes to within five or so feet of making a clear pass, the man's car suddenly spurts forward. There is, no fooling, no passing him. He may be out for a Sunday saunter, but he will race from Sundown, Iowa, to Sunup, New Mexico, before he will let a woman pass him.

We now come to the garage, or deadstop, part of driving. Men wheel into a repair station, talk quietly and quickly with a sympathetic mechanic, nod, and work proceeds apace. Two women—their mechanical difficulties just as serious, their budgetary confinement every bit as inelastic, drive into the same repair shop. The mechanic looks up from his tube. He looks down again. Presently, about fifteen hot minutes later, he comes over. The women try to describe the funny noise that has been worrying them. He opens the hood, and a wide, patronizing smirk covers his face.

"Your transmission pack fuse ...," he begins, "is uncorrelated." Then he stops, and the women can almost hear him think. At last he speaks. "Your thingumabob is busted," he says. "It'll take me about an hour to fix and it'll cost you twenty bucks."

There is, it must be admitted, one point at which the sexes seem to be equal. This is when two women are puttering around a flat tire out in the middle of nowhere and a car full of males comes by. There is no hooting, no catcalling, no show of superiority. There is nothing but indifference. For once, it's an equal world, and emancipated woman is forced to assume her responsibilities along with her pleasures.

Whether you're male or female, you'll admit that most of America's overnight accommodations offer showers instead of tubs. Did you ever hear a woman say she *liked* a shower? And laundry service. If you were a woman,

(Continued on page 143)

TWO WOMEN IN A CROSS COUNTRY

(Continued from page 142)

you'd almost begin to change your Occidental attitude about perpetuating the lives of girl babies. Time after time women will enter laundries with small requests such as "Could you possibly launder this slip within the next two weeks?" to have the manager say, "No, *ma'am*. We're snowed under with men's shirts. *Look* at 'em!"

It's all very sad and wrong and enervating. There's the present situation, for a final instance. We—two lone, unfortunate females—booked ourselves night before last into a picturesque mountaintop resort. The manager escorted us to our cabin—a rustic, glorious thing snuggled deep up a woodsy trail.

"That's no b'ars up h'ar," he said, "but thar's some rattlers and some copperheads. Jes' don't pay 'em any mind. Them big black spiders, jes' swat 'em. Them bees and hornets, fergit. But be keerful of the lightning. It'll blast the hide right offen you."

He was a sweet man, thinking primarily, we're sure, of our comfort and our safety, but we keep wondering what would have happened if we'd been a couple of men. He would not, of course, have given voice to a single backwoods danger. He would have assumed we were capable of coping with all forms of nature, forked or crawling. He would have pointed to our cabin, and he would have gone away.

If we'd been men, we'd be sleeping these nights like babes instead of jumping out of our prickly skins at every whisper of the pines.

NIGHT BASEBALL

(Continued from page 141)

having tried to catch flies and hit fast pitching in the dim light of the backwoods ball parks, reacts with aplomb to the high wattage of Yankee Stadium or Braves Field, and finds himself abysmally comfortable when he rides the Pullmans or airliners between games.

The scouts tell us that any ball player who can see a grounder or catch a fly under some of the night lighting systems of the hinterlands can be expected to improve one hundred per cent when he can actually see what he is doing. Their only squawk about minor league night baseball—we mean the scouts'—is that it habituates pitchers to throwing fast balls, effective in the dim light, and fails to develop the curve, changes of pace, and such nuances, which will fool hitters under the glare of the sun or a 2,000,000-watt system.

The major leagues are now getting a new type of rookie. He can't keep awake in the daytime. The sun hurts his eyes. Being unaccustomed to sunlight, he has to be rubbed with protective oils when wheeled out to perform in the daytime. His helpmeet, inured to cooking steaks at 2 A.M., after the ball game, can't get the children to school, which leads to truancy and psychoanalysis.

While the maladjustments of the playing field are being dealt with willy-nilly by baseball executives, a growing growl is developing in the newspaper business, whose baseball writers are used to rapping off their leads at 5:15 and going home to the wife and kiddies. The bitter curses directed against baseball's final conversion to show business are uncounted. Not only are the writers sore, but sorer still is the man back in the office who must wait for the last box score at 2:10 A.M., dig up a sleepy printer to set it in type, and hang around to put it into the paper.

From the public's point of view things are different. The major league night baseball games always are well attended, giving the individual spectator a community feeling of indescribable comfort. Artificial lights intensify everything. The grass looks greener, the ball looks whiter, the uniforms look cleaner. The lighting system is focused exclusively on the field of action, leaving the stands in comparative darkness. This produces the same effect as stage lighting. It engenders a feeling of excitement in the crowd. It results in enthusiasm and a closeness between ball field and client that is lacking under the mere light of the sun.

CORRECTION

In June 15, 1947, Vogue, Page 44, the following statement appeared:

"You might go to the island of Santa Cruz, uninhabited, overrun with wild sheep (the owner of the island encourages you to bring along your guns—the sheep are a great nuisance)."

We are informed by Mr. Ambrose Gherini, of San Francisco, one of the owners of the island, that this statement is false. We regret that the inaccuracy appeared in our pages and are glad to publish this correction.

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REGIONAL FOOD

As indigenous to every region as its colloquialisms are its summer feasts. Handed down in ritualistic tradition from one generation to another, some date back to forgotten origins, others spring from newer local customs. All, however, share a common invulnerability—withstanding the changes of fashions in food, the new definitions of urban living.

The best-known regional feast, the clambake, has become almost a generic name for an American party. All through New England, one still encounters the clambake, which is actually a method of cooking seafood out-of-doors in seaweed. A gift of the Indians of the region to the bewildered Pilgrim Fathers, it has developed into a favourite summer party.

At Newport's famous Clambake Club, at other country clubs dotting the New England shore, at private and public beaches, people gather all summer long for clambakes.

RHODE ISLAND CLAMBAKE

The menu consists of clam chowder, baked clams, fish, lobster, chicken, sweet potatoes, sausage, clam fritters, and corn on the cob when in season. With this you serve brown bread and corn bread, and crackers to go with the chowder. For the dessert, watermelon, pumpkin or squash pie.

Setting up of the bake: First put field rocks in a circle four and a half feet round. Then put paper and kindling wood and pine logs about three feet in length on top of this. Add more rocks, light this, and let the rocks get red hot. This takes about one and a half hours. Then rake all the burned wood from the rocks and cover them with seaweed.

After this, wash the clams to free them from sand, wrap in bundles of cheesecloth, also wrap the other things in cheesecloth, such as the lobsters, chicken, sausage, fish, and corn. (The chowder is cooked indoors; also the fritters, in very deep fat.) The food is put in the bake in this order: corn, chicken, sweet potatoes, sausage, lobsters, clams, and fish. Then cover with seaweed and a large canvas. Keep wetting it down so that the bake will not burn. Let this bake about three-quarters of an hour, uncover, and serve.

If you don't want so many different kinds of food, just put lobsters and clams in the bake. And serve chowder with corn bread and crackers, fritters, baked beans, corn, and brown bread.

Some people serve what is called a barrel bake. For this, use galvanized barrels, putting the food in the same order in wire baskets, one on top of the other. The rocks are heated, covered with seaweed and put in the barrel.

A SAILOR'S TEA AT CHARLEVOIX

Charlevoix, famous Middle-Western summer resort, stands in primeval forests at the northwest tip of the Michigan Peninsula where forked Lake Charlevoix seeks exit to the broad waters of Lake Michigan. Generations of vacation-bound families from Chicago, Detroit, and St. Louis have developed this beautiful wild country into a summer resort.

The Chicago Club, on Lake Charlevoix, has always sponsored sailing as its main sport and since early days, the "Sailor's Tea" following each race has been a traditional form of entertainment.

The sailors come to tea in their sailing clothes. The spectators wear smart warm spectator sports clothes, for it is apt to be cold, and all arrive for tea with indelicate appetites.

Mrs. Gregory Williamson (née Douglas), now of Princeton, New Jersey, and her sister, Mrs. Douglas Burck, of Pasadena, tell of a "Seaman's Race" which ended with a traditional Sailor's Tea at their place, "The Cabin," three miles from the Chicago Club, to which they have belonged for three generations.

The tea which celebrated the race was given in the great living room of the Douglases' main house before a roaring log fire to warm the chilled sailors and spectators. Huge bowls of wild pink oriental poppies, purple-fringed gentians, and giant hollyhocks reminded them that it was still summer. A long table laden with food held urns of hot coffee at one end and hot chocolate at the other. The latter is particularly popular with "light canvas" boys, children learning to sail as crew members. A long, separate bar table held potables of every kind so the food spread appetizingly on the main table was varied and plentiful. The Sailor's Teas are always as elaborate and varied in their menu as a formal town party, but there must be plenty of filling food as well as dainty tidbits. The Douglas menu, typical of Sailor's Tea, consisted of:

Dainty tea sandwiches of thinly sliced white bread rolled around sliced cucumbers or water cress...
Thin slices of Swiss cheese in thin rye bread tea sandwiches...
Cheese Fondu, rolled into little balls, fried and served piping hot on toothpicks.
Tiny hot codfish balls served on toothpicks....

Peculiar to the area, but wonderful anywhere:

Toast squares spread with peanut butter and tomato ketchup mixed in equal proportions...
Long strips of soda crackers wrapped with bacon and popped into the oven to bake until the bacon is crisp...
Squares of white bread thickly spread with Camembert cheese and topped with paper-thin slices of radishes...
Tiny new potatoes, scrubbed until their red skins shine, then baked, slit, and filled with salted butter and firmly skewered together by the toothpicks on which they are served...
Toastics: Remove the crust from a loaf of bread—cut into log-shaped strips—dip in melted butter, and toast...
Charlevoix Doughnuts: Tiny round doughnuts (about the size of a golf ball) thickly covered with powdered sugar and served piping hot...
Bowls of the enormous local cherries, well chilled.

THE BARBECUE OF THE SOUTH

The barbecue, Texas fashion, is part (a good part) food, part music, and partly just a matter of *getting* there. Two o'clock is the standard time of day for the feast, and guests come from hundreds of miles away for what probably amounts to the largest, richest, longest daytime meal in America.

At a typical barbecue, guests sit at a long table, under the trees, and eat the meats that have been roasting over the deep barbecues since the night before. There are chickens, pigs, and baby goats, burning with pepper, sweet with herbs. After lunch, there is a semi-religious "sing," with Negro spirituals and often a benediction by the plantation preacher.

The preparation for the barbecue begins long before the guests arrive, and from an experienced Texas hostess come these rules:

First dig a pit about two and a half feet deep and five to six feet long. Cover the top with thick wire netting, held in place by iron rods.

Gather a supply of hickory wood sufficient to burn for at least twenty-four hours. Make a hickory fire at one side of the pit and as the hickory turns into red hot coals, sift them into the pit until the entire length of the pit is covered with them. There should be no flame coming from the pit at any time. The point of barbecuing the meat is to cook it slowly in order that it is tender but not dry.

For a noontime barbecue, the fire is started in the pit at six the preceding evening and a barbecue cook stands at the pit all night. The meat is put over the coals only when they have turned white hot. Almost any meat is good barbecued—pig, calf, lamb, venison, or very young goat. These are cut in half, salted, then put over the pit on the wire.

As soon as the meat begins to cook, it is swabbed every twenty or thirty minutes with a long stick the end of which is wrapped in cloth and dipped into a special barbecue sauce. This treatment is continued throughout the early evening and night—right up to the time of serving the barbecue.

When it is time to eat, the sides of meat are carved and put into hot pans which are then placed on the long barbecue tables set up on the lawn. A little extra barbecue sauce, left over from basting the meat, is often poured into these pans, but the sauce itself is never brought to the table.

With the barbecued meat serve potato salad, vegetable salads, and sliced tomatoes, and sliced Bermuda onions. For dessert, pie or ice cream, and because barbecue is very highly seasoned food, beer is the perfect drink to go with it.

Chickens are not ideal for barbecues, but when used are usually good cooked in the house—they are broiled in the usual manner except that every ten minutes they are basted with the barbecue sauce.

BARBECUE SAUCE

½ pound of butter, or 6 tablespoonfuls of lard
8 tablespoonfuls of black pepper
2 tablespoonfuls of cayenne pepper
1 pint of vinegar
Boil slowly for a few minutes.
Add:
2 finely chopped cloves of garlic
6 chopped onions
½ cupful tomato ketchup

ONCE UPON A TIME

BY PHYLLIS WRIGHT

THE ideal of leading a fairy tale existence in adult life is probably one of the most natural and best remembered dreams of childhood.

A woman today, with her myriad interests, responsibilities, and distractions, might well dream about the so-called sweet simplicity of long ago. But, all dreams aside, could you put up with the real-life details of fairy princess existence and still live happily ever after? Lady, can you hunt on horseback, sidesaddle, with a sharp-taloned hawk sitting on your wrist? Know how to bleach your hair without using lemon or peroxide? Got any gold dust in your vanity case, or fox lungs in your medicine cabinet? Could you sleep soundly between sheets embroidered in scratchy silver thread?

According to the illustrations and reference clues in most books of fairy tales, the age of "once upon a time" seems to be somewhere between the thirteenth and sixteenth centuries. That sounds neatly remote, romantic and dazzling, until you check on the actual duties and responsibilities of the high-born women of those times. Then you discover that for girls like Rosinore and Golden Flower it was no picnic after all.

The women of the fourteenth century, although considered inferior to men, were usually as well educated. Bembo, historian of Venice at that time, wrote, "A little girl ought to learn Latin: it puts the finishing touches to her charm." She would learn to dance, play the lute, and sing a canzone to her own accompaniment. She was taught Greek and Roman history, and enough Latin to read Cicero and Virgil. She would be familiar with classical poetry and the ancient dramas and, aside from intellectual accomplishments, she had to be an expert rider, a competent hunter, and know how to fly a hawk. She had to learn municipal management, accounting, and medicine. Besides, she was supposed to be adept at political charm, and, at all times, pleasing to look upon.

A major part of her education, as it has been for all girls since Eve with her wreaths and fig leaves, was learning to wear clothes. This is a considerable problem for the "gawky stage" adolescent at any time, but a rather involved ceremonial for young Lucrezia Tornabuoni in 1437. She had to learn that the trailing robe must be slightly lifted in front to show off her small feet (but never her ankles!), and that the outer mantle should, on occasion, be held open with both hands raised, "as a peacock spreads his tail."

Her complete costume consisted of a long, straight undergarment of fine linen, then a linen bodice to which a full white skirt was sewn. A long-waisted stiff bodice of heavy cloth came next, and by means of laces and hooks, a pair of wrist-length tight sleeves of rich material could be fastened onto this bodice and changed to suit the outer dress. This was a long robe sweeping the floor, tightened at the waist and sometimes without sleeves, similar to our jumpers today. Usually, however, loose hanging sleeves lined with furs were attached to these outer robes. As though all this yardage and poundage weren't enough, a long mantle of satin or velvet, lined throughout with fur, would be worn out of doors.

Lucrezia was a noblewoman and therefore exempt from the dress laws passed by the city fathers of her day. In the fifteenth century, women of every station got so thoroughly upholstered and extravagant that the lawmakers had to issue restrictions as to how much could be worn.

During the time of Giovanni di Bicci, founder of the Medici family, these laws were written with such minute exactitude that no woman might have her dress made of other material nor of greater length or width than was legally permitted. Nor could she wear any of the numerous forbidden ornaments. Perhaps if the War Production Board had been challenged in court for its Order No. L-85, which restricted yardage and trimming of women's clothes during the recent World War, one of the defending lawyers might have cited Renaissance clothing laws as precedent.

The ladies of fifteenth-century Florence evaded these laws with remarkable ingenuity, and there was continuous bickering between them and the officials. One of the censors of the day reports to his superior:

> When, obeying the orders ye gave me, I went out to seek for the forbidden ornaments of your women, they met me with arguments such as are not to be found in any book of laws. There cometh a woman with the peak of her hood fringed and twined about her head. My notary saith, "Tell me your name, for you wear a peak with fringes." Then the good woman taketh this peak, which is fastened round her head with a pin and, holding it in her hand, she declareth that it is a wreath!
>
> Then going farther he findeth one wearing buttons on the front of her dress, and he saith to her, "Ye are not allowed to wear these buttons." But she answers, "These are not buttons but studs, and if ye do not believe me, look—they have no loops, and moreover there are no buttonholes."
>
> Then my notary goeth to another who is wearing ermine, and saith, "Now what can she say to this? Ye are wearing ermine." And he prepares to write down her name. But the woman answers, "Do not write me down, for this is not ermine, it is the fur of a suckling." He saith, "What is this suckling?" And the woman replies, "It is an animal."

In another twenty-five years the women had exhausted both censors and notaries. The "sumptuary laws" were allowed to die of fatigue, but a similar condemnation of foibles occurred in 1495 when Savonarola, in his Bonfire of the Vanities, confiscated many articles of dress and cosmetics.

These women, minus fashion magazines, store window displays of styles, and Hollywood influence, had still a very well defined ideal of feminine beauty. The ideal creature had thick long hair, preferably light blonde; a smooth broad brow, large, widely spaced eyes, thin eyebrows, a clear skin with delicate colour in the cheeks, a dimpled chin, small mouth, long plump hands, and a slender willowy figure. Considering the difference is in centuries and not decades, it would appear that the feminine ideal doesn't change much over the ages.

Another kindred feeling of these long-ago women and many of their current counterparts is that they preferred elaborate hair-dos to hats or, as they were called then, gorgets and wimples. However, our discomfort while undergoing a permanent wave or sleeping on curlers is luxury compared to the trouble they went to then. A high forehead was fashionable so they plucked their hairline back, often as far as three inches. For bleaching they sat by the hour in the sun with their tresses soaked with animal urine. If that didn't lighten the hair enough, they sprinkled gold dust on their heads, and white or yellow strands of silk were used for false hair.

Cosmetics had come out in the open around 1200 and were a well-developed industry a hundred years later. Importation of toilet articles from the East dates from the time of the Crusades, and subsequent trade with the Orient introduced a variety of new beauty aids. A recipe for a beautiful complexion in the Renaissance was first to take a very hot bath to induce excessive perspiration, and to follow this with a wine facial. Milk baths were another device, although as late as the 1890's Anna Held was to shock the women of New York with so startling an ablution.

White lead and chalk created a pasty-faced version of light skin, and a mixture of barley and butter is said to have cured blemishes. The desired colour in the cheeks was attained either by a simple process of slapping oneself in the face before making an impressive entrance, or by a more lasting and less wearing application of fucus, a kind of rouge.

Jewellery and the jewelled table utensils were other factors contributing to the richness and additional responsibilities of Renaissance life. The various clothes fastenings, and there were plenty of them in that snapless, zipperless age, were often the work of a goldsmith. The points on bodice and sleeve lacings, as well as on shoelaces, were sometimes of etched gold. Ornamental pieces of jewellery included earrings, pins, necklaces (often worn three or four at a time), and rings. With almost any dress the lady of the house might take on the added weight of a gold-linked jewelled belt from which dangled various accessories in silver, gold, or enamel: keys, needle cases, scissors, mirrors, seals, medallions, and rosaries. Modern charm bracelets may be direct descendants of these jingling sashes.

On the trousseau list of Lorenzo de Medici's sister, along with gold-fringed sheets, is this description of her trinkets:

> "Item: one necklet of diamonds, rubies, and pearls; one pin for the hair, and necklace of pearls with a large pointed diamond; one hood embroidered with pearls and one of crimson

(Continued on page 146)

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DO YOU SUFFER FROM PROVERBS?

BY LAWRENCE J. STEINBUGLER

PROVERBS are annoying. Especially when quoted for your guidance and enlightenment.

In self-defense for such occasions, I have formulated a "proverb-antonym" dictionary. (The law, unfortunately, provides punishment for assault.) Now when an adage is cited for my benefit, I immediately stun the quoter with a reply in kind.

Suppose someone reminds me that Lightning Never Strikes Twice in the Same Place. Instead of writhing helplessly, I cheerfully reply that History Always Repeats Itself. (That proverbs so completely contradict each other seems never to have made an impression on adage-addicts.)

The effects of the above reply are all that could be desired. The victim gasps and blanches. His brain is stunned, his faith shattered. He reels dazedly from your presence to take counsel with his soul.

Here are some examples from my collection:

1. a. Too many cooks spoil the broth.
   b. Many hands make light work.
2. a. What's sauce for the goose is sauce for the gander.
   b. One man's meat is another man's poison.
3. a. Position is everything in life.
   b. Uneasy lies the head that wears the crown.
4. a. It's always darkest before the dawn.
   b. It's the calm before the storm.
5. a. Look before you leap.
   b. He who hesitates is lost.
6. a. Money makes the mare go.
   b. Money is the root of all evil.
7. a. Blood will tell.
   b. In the night, all cats are gray.
8. a. A fool for luck.
   b. A fool and his money are soon parted.
9. a. A tethered sheep can't eat much grass.
   b. A rolling stone gathers no moss.
10. a. Penny wise, pound foolish.
    b. A penny saved is a penny earned.
11. a. Nothing is impossible to a willing heart.
    b. You can't make a silk purse out of a sow's ear.
12. a. Clothes make the man.
    b. It is not only fine feathers that make fine birds.
13. a. Where there's smoke, there's fire.
    b. Appearances are deceptive.
14. a. Opportunity knocks but once.
    b. Good things come in threes.
15. a. Out of sight, out of mind.
    b. Absence makes the heart grow fonder.
16. a. Time and tide wait for no man.
    b. Slow and steady wins the race.
17. a. Do not change horses in midstream.
    b. Consistency is the attribute of small minds.
18. a. Hope springs eternal in the human breast.
    b. Hope deferred maketh the heart sick.
19. a. Nothing ventured, nothing gained.
    b. A bird in the hand is worth two in the bush.
20. a. There is no place like home.
    b. The grass grows greenest on the other side of the fence.
21. a. In union there is strength.
    b. He travels fastest who travels alone.
22. a. He lives in fame who died in virtue's cause.
    b. The good men do is oft interred with their bones.
23. a. Time is money.
    b. Haste makes waste.
24. a. Don't shut the barn door after the horse is stolen.
    b. Better late than never.

There are many more and a little research will equip you for almost all emergencies.

I hope my method will prove as effective for other proverb haters as it has for me. If, however, you're faced with a maxim for which you have no suitable answer, console yourself with this reflection: "Suffering is Good for the Soul."

ONCE UPON A TIME

(Continued from page 145)

cloth wrought with pearls; also two caps complete with silver, pearls, and diamonds."

A few decades later Benvenuto Cellini writes in his autobiography of a piece he made:

"It was meant for the little finger; accordingly I fashioned four tiny children in the round, and four masks, which figures composed the hoop. I also found room for some enameled fruits and connecting links, so that the stone and setting went uncommonly well together.

"Then I took it to the Duchess, who told me graciously that I had produced a very fine piece and that she would remember me."

In most of the larger noble families, notably that of the Medici, there was a wardrobe room in which robes, jewels, and dresses for official occasions were kept and recorded. Despite the extravagant manner of these people, these models for fairy-tale royalty, it is not to be supposed that as soon as a lady became tired of her clothes they were sent to a local Thrift Shop. Materials, trimmings, used furs—everything, almost, that made up a costume—were separated and stored for future dressmaking and altering sessions.

Not only did the lady of the house have to supervise and account for these records and lists of household linens, extra buttons, and leftover fur scraps, but she was expected to know about budgeting—managing proper extravagance and display on occasions, and a well-developed respect for conservation at other times.

Running one of these establishments—managing an average of fifty servants, seeing that a constant procession of guests was made comfortable at a time when there was no running water, no electricity, no heating except fireplaces, and no Super Markets, corner drug stores, or department stores—was a small task compared to the other duties a high-born lady had to perform when her husband was off on a hunting trip, or warring, or having lunch with the Pope in another city. Then she would be called upon to take over municipal, political, and business affairs in his place.

In her off moments she dabbled in medicine and had to be a competent nurse. Some of the popular drugs in her first-aid kit included turpentine, fox lungs, camphor, mustard, aniseed water, honey, powdered gems, and quantities of sulphur. There was also a politically convenient potion called *aqua tofano* which she could mix up as palatably as today's hostess does a martini. *Aqua tofano* is now known as arsenic.

If you ever hark back to Cinderella and her floor-scrubbing days when you're doing the kitchen linoleum; if you ever think of Snow White and the Prince who wakened her from a bewitched sleep and took her off to be mistress of his castle; if you ever dream your little-girl reveries about palaces and jewels, footmen and brocades, you'd do well to skip it. This is how a real-life model of a fairy princess lived; probably, Cinderella in her damp, drafty castle looked back on her floor-mopping days, sighing, "And I thought *that* was work!"

Possibly both of these legendary princesses, as well as Lucrezia Tornabuoni and Vittoria Colonna, read fairy-tale "escape literature" themselves. If so, I imagine the stories they loved the best began with: "Once upon a time there was a penniless farmer who loved a poor shepherd's daughter..." And ended with: "And so they were married and went to live all by themselves in a one-room mud hut, and they lived happily ever after."

ALDOUS HUXLEY

(Continued from page 110)

Aldous Huxley is the grandson of both Thomas Huxley and Matthew Arnold, the brother of Julian Huxley, and the nephew of Mrs. Humphrey Ward. He is now a lean fifty-two years old, and his abundant hair is only slightly graying. The full mouth and the large, mobile nostrils remind one of the placid, good-natured look of a camel. The pale eyes and the enormous forehead, the thoughtful expression, have a rather self-sufficient, introverted aspect. But as soon as he talks he comes to life with kindness and quiet humour; though intense, his face communicates peace and has a melancholy beauty.

He has a baffling knowledge in conversation—an outpouring of detailed information about railroads, population, astronomy, or the contamination of fruit, all broken into by a habit of suddenly starting to sing a ridiculous little song, recite a limerick, or ask such a question as: "Do young people still read Arnold Bennett nowadays?" When he listens to others he watches them intently with a slightly bowed head, looking upwards through his thick eyebrows.

Every two weeks Huxley travels from the desert to Los Angeles to discuss with producers and directors his new scenario, a screen play adapted from his own story, *The Gioconda Smile*. Now satisfied with it, Huxley says simply: "I think it really is going to be excellent." On these visits he takes a course of eye exercises known as the Bates System. His teacher is Miss Margaret D. Corbet, the woman who brought him back his sight. Eight years ago, an invalided, aging man, wearing thick glasses, stooping slightly, often groping for his way, Huxley started these eye exercises. The recovery of his sight approaches the miraculous. He continues to train his eyes daily, bathing them in the sun, playing with balls, performing strange, cabalistic gestures with the simplicity and accuracy of a dancer.

With the same precision his long hands perform menial household tasks. He dries the dishes every morning, empties the garbage, tidies the room with an absent-minded air, as if the awkward position of being so tall left his head somewhere above the roof of the house.

One of his greatest pleasures is listening to music. He has a predilection for the clear sound of flutes, the Brahms clarinet quintet, Weber's *Oberon* overture, the "Tuba Mirans" in Verdi's *Requiem Mass*. Other works in his very personal music library are Beethoven's *Missa Solemnis*, Mozart's *Don Giovanni*, Bach's suite for flute and strings. Huxley also loves to paint. He draws pictures and writes stories for his eight-year-old niece, plays with her dolls, teases and mimics her, trying vainly to frighten her with stories of witches and monsters. The little girl treats him like a stupid grown-up, locks him in his studio, and indignantly rejects his fictions. Together they form an inseparable yet ever quarrelling couple.

To people all over the world on whose reading list *Point Counter Point* and *Brave New World* once had an important place, the news of Huxley's inclination to mysticism was a surprise and rather a shock. Young college intellectuals to whom Huxley was the all-seeing eye with whom they could laugh at the world and keep their fearless, superior balance were disillusioned, as if a friend had left them to commit the ridiculous sin of being serious. On the other hand many troubled ex-GI's consider the *Perennial Philosophy* one of the greatest books of our time. This philosophy presents what may be called the Highest Common Factor of all religions and theologies, and in this respect it resembles Vedanta.

Vedanta, in which both Isherwood and Huxley are interested, is the philosophy of the ancient Hindus. Its basic doctrine is *Tat Tvam asi*—Thou art That. In other words, the essential Self underlying the individual personality is identical with the divine Ground of the universe. There are a number of Vedanta societies in the United States, scattered over the country from New York to Los Angeles.

In the *Perennial Philosophy* and its predecessor, *Time Must Have a Stop*, Huxley has discussed and illustrated the ethical and spiritual condition of what may be called personal salvation. In *Ends and Means* and his recent essay, "Science, Liberty and Peace," he has written of political salvation. Up to the present, he points out, applied science has been used predominantly to strengthen the governing few at the expense of the many; the resources of technology, he believes, should be used to create a decentralized, self-governing society.

In his political writings he insists that politics are never enough, that the human problem is insoluble unless it be attacked simultaneously on all its fronts—the personal front as well as the political, the religious and philosophical as well as the economic. For Huxley is not optimistic about the world and is resigned to the fact that probably nobody will listen to his or anyone else's good advice and that it will be a long time indeed before mankind gets any wiser.

CLAIRE NICOLAS

[EDITOR'S NOTE: *Claire Nicolas is the twenty-one-year-old niece of Mrs. Aldous Huxley and the daughter of the well-known Dutch artist Joep Nicolas. She gathered the material for this article while visiting the Huxleys in California.*]

CHRISTOPHER ISHERWOOD

(Continued from page 111)

is having his breakfast. He is also a reader of the funnies and has discovered a whole philosophy behind Dick Tracy.

As a child, Christopher Isherwood lived in the haunted atmosphere of an Elizabethan family manor. There was, among his ancestors, a famous lawyer, Bradshaw, who sentenced Charles I to death and whose bones were hung up on display beside those of Cromwell. But he is proud of the republican tradition of his family and of several early political exiles who helped settle America. Last November he became an American citizen.

STUDENT, DOCTOR, POET

When he was seventeen, Isherwood won a brilliant scholarship at Cambridge. His parents horrified him by deciding then that he would be a professor. He escaped this destiny by handing in satirical verse about professors instead of scholarly answers at his examinations. He has never regretted his prompt dismissal from Cambridge.

He became business manager of an impoverished string quartet in which John Barbirolli played; then tutored little boys for a while and finally started his brief career as a medical student. This ended after he had attended all the major operations he possibly could, but found that he could not remember Latin names. An interval of gay London life stopped when Isherwood went to Berlin to spend a vacation. He liked it so well that he stayed on several years, might have remained if it had not been for the coming of Hitler. In 1937 he returned to England. The next year he went to China with W. H. Auden, to gather material for *Journey to a War*, which they wrote together. He intends eventually to return to the Orient and is making plans for a trip to India. But first, this autumn, he is going to South America, to gather material for a travel book.

In 1939, when he came to America, he retired for more than a year to a Hindu monastery in California, translated the *Bagavad gita*, and became another exponent of the Vedanta philosophy.

During the war Isherwood taught English to refugees at a Quaker hostel near Philadelphia. Because of his interest in this community and its way of life, he decided to write a novel about it, treating the problem of minorities, pacifism, and religion. Isherwood writes slowly, painstakingly. The material for his novels is carefully documented in his voluminous, detailed diaries. As he says in the

(Continued on page 148)

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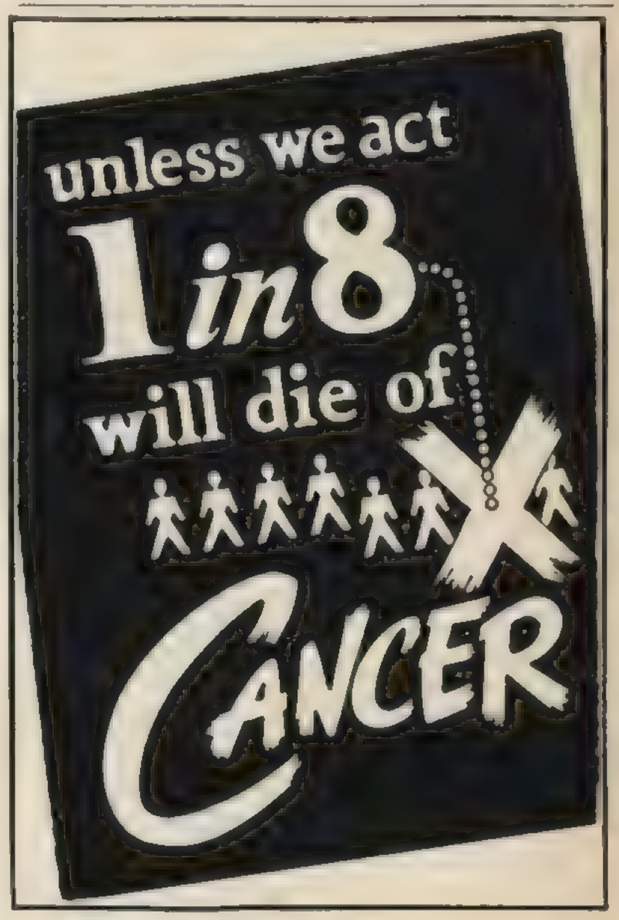

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DESIGNS FOR DRESSMAKING

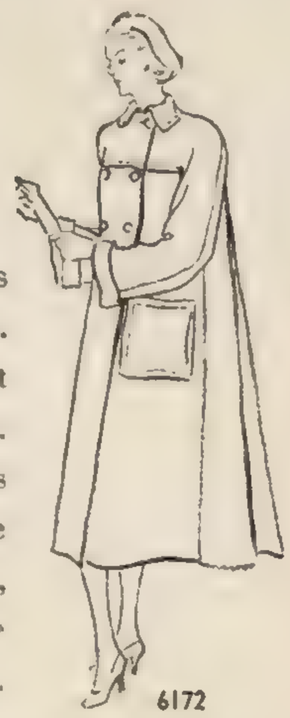
Other views of "Smart Girl" fashions

THESE six patterns can be the basis for an in-school, out-of-school wardrobe to make or have made. Its virtues are: The shirt and skirt idea, which, long a college girl specialty, is now famous in the great world too. The free, swinging skirt which is the smartest skirt there is and which belongs by divine right to the slim-waisted young. The free-swinging coat which, with a knowing choice of material (black fleece or red tweed, for example), can be your over-all coat. The suit with the little shoulders, little waist, wide skirt, which, designed to come-and-go in, might, with the proper respect for fine fabric and good design, be a wardrobe backlog both in and out of college.

6173
6176

6159
6160

6145



6172

OTHER views of Designs shown on pages 130 and 131. The skirts, No. 6176 and No. 6160, "Easy-to-Make," come in waist sizes 24 to 32. The shirts, No. 6173, No. 6159, are "Easy-to-Make," come in sizes 14 to 20 (30 to 38). No. 6159 also in size 40. The coat, No. 6172, in small (30-32), medium (34-36), large (38-40). The suit, No. 6145, 12 to 18 (30 to 36).

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CHRISTOPHER ISHERWOOD

(Continued from page 147)

Berlin Diaries: "I am a camera with its shutter open, quite passive, recording, not thinking." And he warns his readers: "Christopher Isherwood is a convenient ventriloquist dummy, nothing more." In his writing he has a talent for catching tensions in society before they come to the surface. He is self-effacing in an honest way, succeeds in making others forget his presence.

Sometimes painfully modest about his own achievements, he is impulsively enthusiastic about his friends'. He does not judge people, but likes them as a whole, with all their peculiarities, not less for their faults than their virtues. *Prater Violet*, for instance, might really be considered an essay on friendship.

He warns young writers against facility, tells them to work unceasingly, to acquire an artist's most precious weapon, self-criticism. His own craftsmanship comes from this self-discipline and from his teaching experience, which gave him the sure knowledge of syntax, grammar, and etymology that shows in the sound perfection of his style.

A hard worker, Christopher Isherwood spends his days "nailed to the desk" and enjoying it, delving into his elaborate diaries until the evasive truth of fiction will finally shine through the clumsy reality of life.

CLAIRE NICOLAS

Ever wish you were Aladdin?

You remember him...

He was the lucky fellow who found a magic lamp. It gave him everything he wished for—from diamond-crusted palaces to a sultan's daughter as his bride.

You've probably wished a lot of times for a miracle like this to happen to you. Maybe not for out-of-this-world treasures, but for something that will take care of the things that are bound to come up.

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LADIES APPOINTMENTS: HATS AND FURS

(Continued from page 80)

based pyramid that tapers in at top, seen first in mink, in Vogue's March 1 issue. At its best, this coat has no padding in the shoulders. It is long —as long as twelve or thirteen inches from the floor. As for its practical side: the pyramid of fur provides a lovely warm blanket to cover clothes of almost any amplitude.

After silhouette—which hangs this year, upon non-coat-hanger shoulders—the details to consider are collars, sleeves, and dressmaker details.

The collar is the real climax of the coat, and should serve its best interests. For instance, it's no accident that the small-shouldered wrap-around often has a shoulder-hugging shawl collar to emphasize the coat's downward slope; that the pyramid silhouette is often seen with a flat Peter Pan collar, to preserve the tapered line across the shoulders; that the Dior silhouette is apt to have softly folded and tucked collar, either Peter Pan *or* shawl collar, to perpetuate the dressmaker look of the coat. There are big, easy revers to choose from, the Prince Albert collar is back, and many collars that can be flung up dramatically to hug the ears, and make a strong point of profile.

The sleeve has shrunk to normal again, tapering at the wrist from a rather deep, comfortable armhole, often ending in a softly turned-back cuff.

The dressmaker detail—more and more; with flat furs being handled like cloth; with drapery, shirring, delicate tucking; with a new awareness of subtle manipulation. The dressmaker detail might involve a new and interesting switch, with the coat's lining drawn out as a border for the coat, making a cloth-trimmed fur coat. Or it might be the use of fur on fur, with unexpected contrasts in texture as well as colour (see the brown Alaska sealskin coat on page 95 with a border of black Persian lamb). The dressmaker detail might be the coat itself, as in the case of Russian broadtail designed almost like a dress, with a carefully tucked and draped bodice, a long, full skirt with slit pockets, and outsize passementerie frogs across the closely moulded midriff.

THE COUNTRY COAT

Then there's the case of the country-to-town fur, the classic fur overcoat. There are two, on pages 96 and 97; one, to be worn as casually as a woollen bathrobe; the other, built largely along the lines of a 1910 gentleman's overcoat, double-breasted, and buttoned with leather buttons. The colour of the year, in overcoats—is grey. Grey, turning out not to be a single colour at all, but one in which there are dozens of shades—from Oxford grey to blue-grey to a grey mist over white. The 1947 news is in the bulk of the coat itself; in its considerable amplitude, yet its little or no padding (and very nicely mannered about not crowding suits). The fur might be opossum used at its plumpest; might be kidskin, and surprisingly uncostly; or it might be a fur that's been out of sight for a long time—grey squirrel—returning now as the rightest of slouch coats.

THE COLOUR, THE COST

There are good furs of little price arriving for town and country living. The new mouton from Budapest—short-cropped shaggy fur on the inside, and what seems to be suede on the outside. There's Hudson seal, or honest-to-goodness muskrat, river otter, hard-hair shiny seal...and of course, American broadtail.

There are colours that come as the brightest of news: Budapest mouton in butter yellow, a silvery green, and rust, and light navy-blue. There's a wonderful, local mouton called "wood brown"—a brown one step removed from black. Muskrats come in a range of new colours, silvery-greys and silvery-browns. And the exciting news in Hudson seal—in the new colour developed for it: midnight blue. And one of the most beauty-making colours in fur: white Russian ermine dyed to a pale, sand beige.

THE HAT

As for hats: the choice of a hat, this year, is perhaps more than ever a personal matter, depending upon the size of a woman's head and face, the length of her neck, the width of her shoulders...her feeling about herself as she relates to the new silhouette, her handling of *the gentle air*.

There are two good hat silhouettes per capita, this season. There's the fat-crowned hat, a new effort on the part of milliners to *diminish* the size of the face. These hats are strictly female; they propose, through a balancing act, to create the look of a little, lost face; of almost all eyes; pointed chin. Then...there's the good, small hat—small shapes have never lost their important place on the fashion scene. And both of these silhouettes (the fat-crowned hat, the small, close one) have a pleasing relation to small shoulders, to a woman's quiet elegance.

Among fat-crowned hats, the outstanding silhouette is perhaps the toque. Sometimes it is brimless, sometimes barely brimmed—but almost always, it is covered with a softly draped material; velvet, perhaps, in a rich, Renaissance red or true Parma violet.

There are lamp-shade shapes with down-sloping brims (you saw the first of these in Vogue's July 15 issue). The lamp-shade can be a plump hat or a close, small one depending upon the amount of veiling that wraps it, the extent of the brim, the soft ruching that over-shadows the brim....

Among the small shapes, the outstanding silhouette is perhaps the cloche with brim pinned back. There are head-fitting pillboxes and turbans. And there are, as always, berets —soft profile berets to crush up or down, or climb a little when shown above a climbing collar.

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Joan Walls (left), Bennington, in Claire McCardell's coat of Bates poplin. Maxine Rose, Oregon State, wears matching suit. Both chose TOMORROW, in red, aqua, yellow, or rose.

Plaid cum laude:

"Tomorrow" by Bates

Bates enters a crisp new campus plaid and walks away with the decorating honors! Like all Bates spreads and matching draperies, *TOMORROW* stays sunny indefinitely . . . takes to laundering, throws off wrinkles, thrives on casual college treatment. Any wonder why you'll find it in the best-packed trunks?

Bates designer Roger Conant shows new cotton prints to Florence Furfey, Bates College; Timmie Stillman, Wheaton; Nancy Barnes, Sweet Briar.

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